

Section

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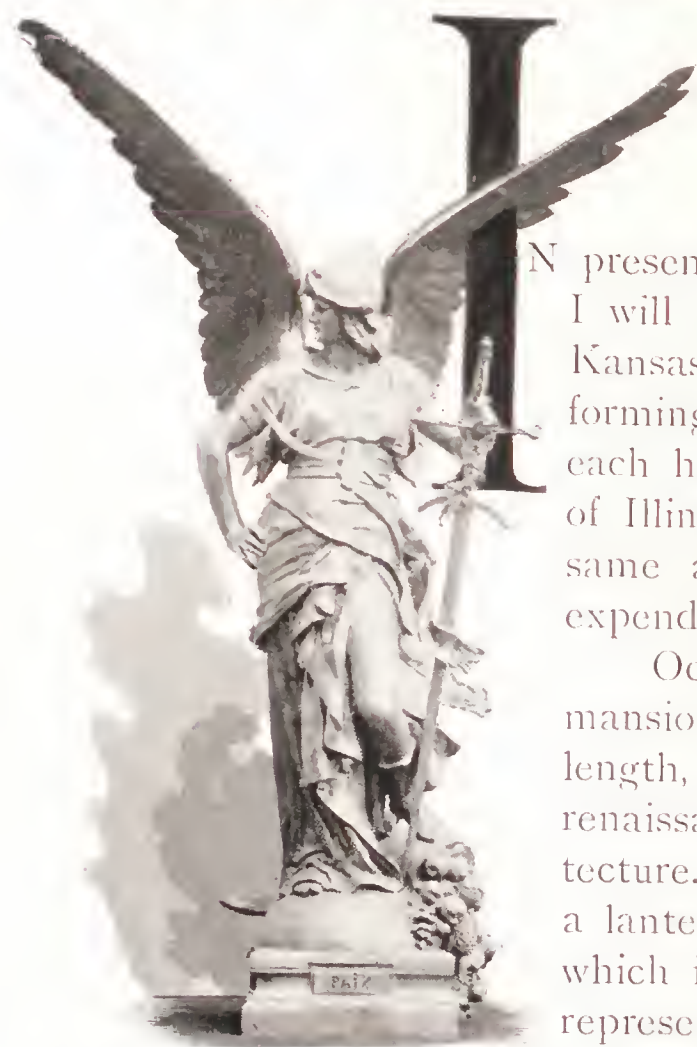


Author's Edition



WORLD'S • FAIR • COLLECTION

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CHAPTER THE TWENTY-THIRD

STATE EXHIBITS

IN presenting to the reader the sectional exhibits of the west and those of the Pacific slope, I will begin with the state of Illinois, whose elaborate display, together with those of Iowa, Kansas, California, Washington, Idaho, and others is among the features of the Exposition, forming, as it were, a fair within a fair, though on a minor scale as compared with what each has to show in the main departments. Of all the state buildings and exhibits those of Illinois are by far the largest, with a floor space of more than three acres, or about the same as in the Woman's building adjacent, costing, moreover, nearly twice the amount expended on the latter.

Occupying one of the choicest sites in the northern portion of the grounds, the Illinois mansion is a cruciform structure, its longer axial line 450 and its shorter axis 285 feet in length, with an average width of nearly 100 feet. The design is suggestive of the Italian renaissance; but with certain points of accentuation that belong to no special order of architecture. From the spot where the arms of the cross intersect, a galleried dome, capped by a lantern, rises some 240 feet above the floor, altogether too lofty and narrow for the building which it surmounts. Above the principal entrance-way is a figure with outstretched arms representing "Illinois Welcoming the Nations," and among other themes expressed in sculptural art are "The Birth of Chicago," "Education," and "La Salle and Companions."

Within is a wide longitudinal nave dividing the exposition sections, with apartments for the governor and his suite, and the state and women's board; in the eastern portion is an elaborate school exhibit; in a memorial chamber on the north, an historic collection from the state capitol, and the western division is devoted to agriculture, horticulture, floriculture, forestry, archaeology, and the contributions of the Fish commission and the Geological survey.

The agricultural display is mainly from the state college of Agriculture in conjunction with the government experimental station at Champaign, and was prepared by Professor Morrow, dean of the former. Back from the gallery was erected an ornamental pavilion, in which is a collection of grass seeds, its walls, roof, and ceiling covered with grains and grasses. Near by, in glass jars containing 3,600 specimens and several hundred varieties, are grouped in three sections the principal cereals of Illinois, the ceiling of each, with its supporting pillars, decorated in the grain which it contains. On a mural panel, with framework of yellow corn, is depicted a model prairie farm, its buildings and picket fence, its live-stock and poultry, growing crops and fallow fields, all fashioned of native grains and grasses, and draped with a grass curtain held by a rope and tassels of



ILLINOIS BUILDING FROM THE NORTH LAGOON



ONE OF THE ENTRANCES

In the geological section are pyramids of coal and boulders of granite, limestone, and sandstone, with glacial rock and gravel, glass-sand, fire-clay, and kaolin. Elsewhere is a pyramid of tiles, terra-cotta moldings, and other articles, more than twenty feet square at the base and embellished with floral designs. This is exhibited by the Illinois Brick and Tilemakers' association, and is not only a specimen of ceramic art, but represents an important branch of industry, affording employment to 85,000 operatives. The archaeological collection is from the state museum, and contains many specimens relating to the stone age, gathered from Indian mounds, with others in tribal groupings and arranged with reference to age and utility.

In a projecting space on the northern side of the building are war relics from the state-house at Springfield, with articles of historic interest relating to those to whom was intrusted the safe-keeping of the union. Here are the battle flags of nearly all the Illinois regiments, 155 in number, enrolled for their country's service. Many are rent with shot and shell, and not a few are stained with blood, among them the one that Sergeant Riley bore, and for which he laid down his life

corn. A miniature car, filled each day with different grains, shows how cereals are brought to market and sorted according to grades.

An interesting group from the experimental station is that which demonstrates how forest and fruit trees can be cultivated, cross sections showing their growth in periods of five years, and lateral sections, their grain and fibre. Here also are illustrated the processes of grafting and cross fertilizing, with the treatment of plant diseases and the laboratory equipped for such purposes. Of weeds there is a large collection, and here are arranged all the insects injurious to vegetable life. Horticultural and floricultural specimens are numerous, some in wax and others in their natural state. In a booth formed of interlacing branches of trees is the state display of forestry, rustic benches showing segments cut in various directions, transverse, radial, and oblique. Near the central rotunda is a grotto of artificial rocks, with stalagmites and stalactites, cascades, waterfalls, and rustic bridge. In the pools below are the food and other fish contributed by the commission, including carp, perch, pike, and catfish; black and rock bass; dog-fish, sunfish, buffalo fish, and others in several varieties. Gold-fish, red white and black, occupy a separate pond, and within the grotto are illustrated methods of hatching and propagation.



A MODEL ILLINOIS FARM DEPICTED IN GRAINS AND GRASSES



SIDE VIEW OF ILLINOIS BUILDING

at Ringgold gap. By Sergeant Hunter of Grant's old regiment, the Twenty-first Illinois, are shown the colors which he carried to the front. Here also are the saddle and bridle of General Logan, and the wooden leg of Santa Anna, captured by the Fourth Illinois. Of Lincoln and Grant there are many things to remind us, including the table-cloth used at the wedding breakfast of the former, the dresses worn by his wife on state occasions, and that which she wore at the theatre on the night of her husband's assassination. There is the saddle used by Grant and the lantern which he carried as a part of his outfit, with photographs pertaining to both these central figures of the civil war.

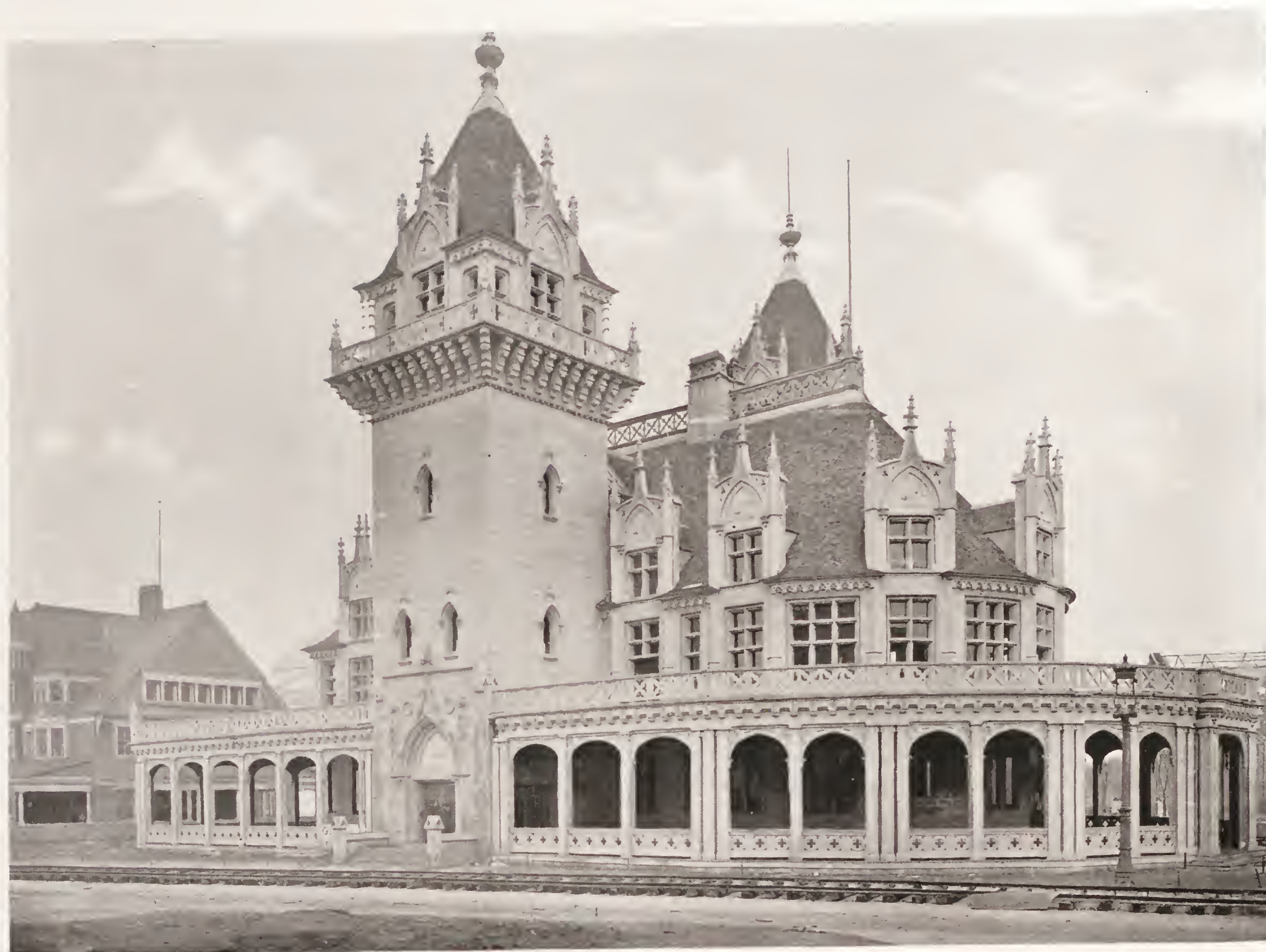
Here and elsewhere are many curiosities gathered from various sections of the state, among them the first bell whose notes were heard in the Mississippi valley, cast, as appears from inscriptions, at Rochelle in 1741, and presented by Louis XV to the mission church at Kaskaskia. Of scenes characteristic of this ancient settlement there are many photographs, including one of the hotel where a banquet was given to Lafayette in 1828. The mantel itself is shown which spanned the capacious fireplace of the dining-room, somewhat the worse for wear after its century and a half of existence. There is a view of the building in which the earlier state legislatures convened, the first brick structure erected west of the Alleghany mountains, with materials brought in boats from Pittsburg. From the grandson of Pierre Minard, the first lieutenant-governor of the state, are some of the articles imported from France to furnish his family mansion—a pier glass, mahogany sideboard, and bedstead with carved posts and canvas canopy. Near by is the table on which Elias Kent drafted the original constitution of Illinois.

The eastern half of the building is almost entirely occupied by the educational exhibits and those of the woman's board. First is the kindergarten display in a cheerful apartment adjoining the vestibule, the children trained under the Froebel system occupying the room for the first three months of the Fair, and then giving place to those of the Chicago association, under whose care are more than a score of free kindergartens in various portions of the city, all supported by voluntary contributions. Then come the public school exhibits, beginning with a model school-room, supplied with the latest inventions in the way of furniture and apparatus, including instruments for the demonstration of problems in chemistry and physics. Next are those of the country schools, the graded schools, and the high schools, all arranged in logical sequence and with numerous samples of work. So with the normal schools in an adjoining section, the specimens shown in cases and grouped according to subjects.

But the feature in this department is the elaborate display of the state university, in connection with which are those of the experimental station and the laboratory of natural history. The educational exhibits proper were arranged by T. J. Burrill, one of the regents, in conjunction with E. E. Chester, state commissioner on education. The literary division is under charge of F. F. Fredericks, and there is also shown the work of the school of art and design. A bacteriological group, with the results of scientific investigations and the instruments used for the purpose, was prepared by Doctor Burrill, a man of more than national repute. By Professor Forbes were arranged the collections in natural history, among which are 300 mounted specimens of birds, including all that are native to Illinois. Many branches of physics and natural science are here represented;



GROTTO, WITH RUSTIC BRIDGE



INDIANA'S PAVILION



C. STUDEBAKER

and, there are cases filled with samples and models relating to various branches of engineering, while architecture and mineralogy also find expression, the latter in long rows of labelled crucibles, with the tests for which they were used.

Woman has played well her part in connection with the state exhibit, contributing or gathering many of the most valuable collections, and using to excellent advantage the \$80,000—one tenth of the entire appropriation—devoted to a representation of the arts and industries of Illinois women. A board was organized, with committees on domestic science, on historic and scientific collections, on literature, on educational, charitable, and professional work, and on art in all its branches, fine, practical, and decorative, musical and dramatic. Thus were culled the choicest specimens of woman's achievement in all the wide sphere of her labors and influence. The exhibits in domestic science, pertaining chiefly to the kitchen, dining-room, and pantry were housed in the Woman's building, where all such contributions are grouped. Of the historic and personal relics, and the articles displayed in the educational sections, and even in the scientific departments of the university, not a few are the offerings of women.

In the library, tastefully equipped and with decorated walls and frieze, are several hundred volumes from the pen of Illinois women, the oldest among them, entitled *Early Engagements*, written by Sarah Marshall Hayden in 1841. Next to this in point of age is *Wau Bun*, a story of early days in the northwest by Mrs John H. Kinzie, published in New York in 1856. There are also many rare and valuable works, with an abundance of newspapers and magazines. By one of the committees a report was published giving, among other information, the number of women wage-earners, of teachers, and of those who are caring for the sick, the poor, the aged, and the defective classes.

The art display includes statuary, paintings in oil and water colors, etchings, and pastels, an entire wall being hung with the collections of the palette club. Of ceramic art and decorative needlework there are many excellent specimens; but as to what has been accomplished by women in the way of decoration, the best examples are in the reception parlor, with its silken hangings of deep olive hue, designed and woven by women, its panelled frieze with allegorical and other paintings by female artists, and its arabesque designs for the



OHIO'S TEMPLE

arches above the windows. The furniture is of itself a work of art, the handsome mantel of carved maple, the old arm-chairs, clock-cases, and escritoirs all fashioned by feminine hands.

Thus it will be seen that in the home of Illinois are reproduced in miniature the main departments of the Fair, in all of which the state was largely represented, the local exhibition forming a complete and well ordered display of her resources, industries, and arts, with all that pertains to the social life of this cultured and prosperous community. No wonder that her people were proud of their fair, of the city which contains it, and of the part which the state has played in contributing to the general effect. Especially was this apparent on days of public celebration, on dedication day, Illinois day, and above all on Chicago day; for on such occasions her citizens unite as the members of a single family, and for a single purpose.



RINGING THE LIBERTY BELL ON OHIO DAY

The building was dedicated on the 18th of May, with the usual exercises held on the plaza in front. On Illinois day, the 24th of August, nearly 300,000 people gathered on the grounds, the largest attendance to that date with the single exception of the 4th of July. Among them were many farmers from the prairie state, here assembled for a few days of sight-seeing, probably the hardest days' work of their lives. The edifice was profusely decorated with flag and streamers, the balconies draped in red, white, and blue, and the interior redolent with floral tributes. There were the usual speech-making, feasting, fireworks, and reception; but the feature of the celebration was the parade of state soldiery, who, marching to the grounds from their encampment at Windsor park, headed by the governor and his staff, passed in divisions some 5,000 strong the reviewing stand erected in front of the building.

But it was for Chicago day that the people of Illinois, and especially its metropolis, reserved their strength, and this was in truth a celebration such as never before was recorded in the annals of international expositions. The date selected was the 9th of October, when in a single night, just twenty-two years before, the city was swept out of existence, now resurrected in tenfold glory, and with the crowning glory of its Fair. The city was crowded with visitors, each incoming train increasing their number, so that on the eve of the great occasion at least 1,000,000 strangers were housed within her gates. But not all were housed; for many there

were with well filled purses who, finding no place to sleep, were compelled to walk the streets, to seek shelter in doorways, unfinished buildings, restaurants, or wherever they could find a resting place.

The morning of the 9th was an ideal autumn day, radiant and bright, the soft, warm breeze of Indian summer caressing with velvet touch the myriads of banners that almost hid from view the towering structures of the midcontinent metropolis. The city was early astir, and all were hastening toward a common goal—the gates of Jackson park. Throughout the entire day, and far into the night, railroads and steamboats were packed to their utmost capacity. The street-cars running to the park were wedged together for scores of blocks, awaiting a chance to move, and on none of them was there a spare inch of seating or standing room, men and women perching on the roofs, crowding on the platform, on the foot-boards, or wherever they could find a foothold. As recorded by the superintendent of admissions 761,942 persons entered the grounds, against 275,000 and 397,000 as the highest figures respectively for the Philadelphia and Paris expositions. For once it must be

confessed that Jackson park was crowded, and the means of communication all insufficient for this unwieldy throng.

The Fair was profusely decorated, and especially the mansion of Illinois, though other state buildings donned their festal robes, the associated boards keeping open house, and in the name of Chicago extending to all a hearty welcome. As to the exercises they were but incidents of the day, the feature of which was the vast, surging multitude assembled in honor of the fête, to bid all hail to a city that many remembered as a black, charred ruin, the commiseration of the world, of which now its Fair was the wonder. At noon the Exposition flag was unfurled in the court of honor above the liberty bell, whose tones



MICHIGAN'S HEADQUARTERS

were presently heard afar in the grounds. Then was presented to its mayor the original deed to the site of Chicago, transferred to the government by the chief of the Pottawattomies. A procession of school children followed, representing various states and cities, a drill of the Chicago hussars, with music and further bell-ringing by the representatives of many nations concluding the programme of the day.

At night there was a procession of floats, at the head of which, one drawn by fourteen coal-black horses contained a female figure, led with silken cords by two other figures, typical of love and liberty. The former was radiant with spangles, on her head a phoenix with outstretched wings, and on her breast, the words "I Will," the motto of the Chicagonese. Elsewhere on the float young women in classic garb, beneath which, let us hope, they wore some warmer and less transparent clothing, represented science, literature, music, and art. Near the central group were a stand of colors and the national coat-of-arms, and around the base of the superstructure were grouped the flags of all nations, beneath it children in Grecian costume, each with a coat-of-arms, symbolic of the forty-four states of the union. The "I Will" float was followed by one named "Chicago in 1812," the date of the Fort Dearborn massacre. Then came "Chicago in War," with others allegorical of "Peace" and "Chicago Prostrate," the latter accompanied by an engine used at the great fire of 1871. At this point the crowd broke in on the procession; for now the display of fireworks was at hand, the remaining floats, those of "Commerce," "Columbus at the Court of Isabella and Ferdinand," and others belonging to foreign participants being excluded from the pageant.

On the morning of the 10th the earlier visitors to Jackson park found there a number who had tarried all night on the grounds, not from choice it is presumed, but to avoid the crush which cost the lives of several

and injured not a few. Far into the morning hours the main avenues leading from the Fair were thronged with serried lines of vehicles in every form, from a four-in-hand to a butcher's cart, bearing homeward their loads of weary sight-seers; yet on this and the following day the attendance for each was more than a third of a million, the largest recorded except for the Chicago celebration. Thus did the people of many states and nations do honor to the city and its fair.



WISCONSIN BUILDING

white oak highly polished, its floors laid in mosaic or encaustic tiling, and among its decorative features are female figures symbolic of agriculture, education, and the Indiana maiden. On the northern side are parlors and reception chambers finished in sycamore and locust. Above are reading rooms, supplied with state papers and the works of native authors, prominent among the latter being several editions of *Ben Hur* and the poems of James Whitcomb Riley. Black walnut and curly maple are mainly used in these portions of the building, the larger rooms containing fireplaces in which Bedford stone is the chief material.

Apart from the building and its furniture Indiana has no individual display, except in the fine and decorative arts, and these intended rather as a portion of the equipment than as exhibits. Among them are several landscapes by native artists, with portraits of prominent men, while in one of the reception rooms is a collection of painted chinaware, the handiwork of the late wife of ex-President Harrison. But even artistic and literary themes are here but slightly represented; for the home of Indiana is intended merely as a pleasant rendezvous and place of entertainment for visitors from that state and those whom they choose to invite.

Dedication day fell on the 15th of June, the feature of the occasion being an impromptu speech from Benjamin Harrison. By B. F. Havens, executive commissioner, the keys were delivered to Clement Stuebaker, president of the state board, the former pointing to the portraits of those whose names were linked with the history of the commonwealth, and the latter referring briefly to the tasteful structure now to be opened to the sons and daughters of Indiana. By Governor Matthews the building was dedicated to the youth of the state, and as a member of the woman's board, Mrs Virginia C. Meredith spoke of woman's participation in the Fair. Then J. L. Campbell called attention to the resources and industries of Indiana, one of the largest cereal producing sections of the republic. As to her representation at the Fair, he claimed for his state a foremost rank among the manufactures and educational exhibits, while the most massive exhibit of all was in Chicago's museum of art, constructed entirely of Indiana limestone. After some further exercises, varied with music, a reception in the assembly room brought to a close the celebration of the day.

Of the \$150,000 appropriated by the legislature of Ohio, some \$35,000 was used for the state building, which is of colonial pattern, its main entrance on the east, in the form of a semi-circular colonnaded porch, extending to the upper story. The wood work and tiling are all of native materials, the red tiles used for the roof being a contribution from New Philadelphia. Windows of stained glass bear the names of such men as Chase, Grant, Sheridan, and Sherman, while near the main entrance is a monument surmounted by a graceful figure, symbolic of Ohio, below which upon sub-pedestals are statues of those whom state and nation love to honor. Opening from the main lobby are parlors and committee rooms, and in the centre is a hall decorated

In common with many others, the Indiana building is devoted solely to official and social purposes. It is plainly but neatly built and furnished, the wood, glass, tiling, and stone work forming exhibits of the natural products of the state. Of French-Gothic design, its cathedral windows, its towers and gables, with the spires at either end, give to it the aspect of a chateau of moderate dimensions. The foundation story is of graystone, around which is a broad veranda, simply but tastefully embellished, and over the dormer windows are coats-of-arms in bas-relief. At all points of the compass are entrances leading into tiled hall-ways, one of them opening into a large semi-circular assembly room, connected with corridors by arches ornamented with Gothic fret-work. This chamber, occupying the entire southern section, is finished in



A. L. SMITH

with buckeyes molded in stucco, the coat-of-arms worked in stained glass appearing above its spacious fireplace. Back of the hall is an open court, one of the enclosing wings containing the quarters of the bureau of information, and another a parlor for men, with writing and smoking rooms. On the second floor of the two wings are the assembly hall and a chamber for press correspondents.

Among the portraits displayed in the Ohio building is that of General Sherman, from the brush of Mrs. Ellen Elizabeth King, copied by special request from one in possession of the war department.

It represents the great soldier in full uniform and wearing the insignia of the army of Tennessee and the military division of the Mississippi, the latter including the badges of several corps of which he was the commander.

Though less demonstrative than other states Ohio was not without special days of celebration. In June a reception was tendered to ex-President Harrison, informal but attended by several thousand people. Governor McKinley also received an ovation, and on Ohio day, the 15th of September, the chief executive and his staff were received by the director-general in front of the Administration building, where there was ringing of the liberty bell by the governor, with other exercises that need not here be described.

For Michigan's home, adjoining that of Ohio, a choice location was assigned, west of the Art palace and fronting on two of the boulevards. It is a spacious edifice, with broad verandas on each of its sides, of no special order of architecture, but pleasing in general effect, with framework of pine colored in light gray, dormer windows, and lofty shingled roof, above which a balconied clock-tower rises to a height of 130 feet. On the first floor is the main hall, a bright and cheerful apartment when illumined by electric lights, with bureau of information, check rooms, news-stands and other accommodations. But more attractive apartments are those finished and furnished by Saginaw, Muskegon, and Grand Rapids, the two first in the form of men's reception and reading rooms. The ladies' parlor, the special creation of the latter, is tastefully decorated in stucco and hung with beautiful tapestries designed by the women of that city, while in its furniture the leading factories present their finest products. From Grand Rapids also comes the carved marble mantel in the main corridor, 50 feet in width, the floor, together with those of



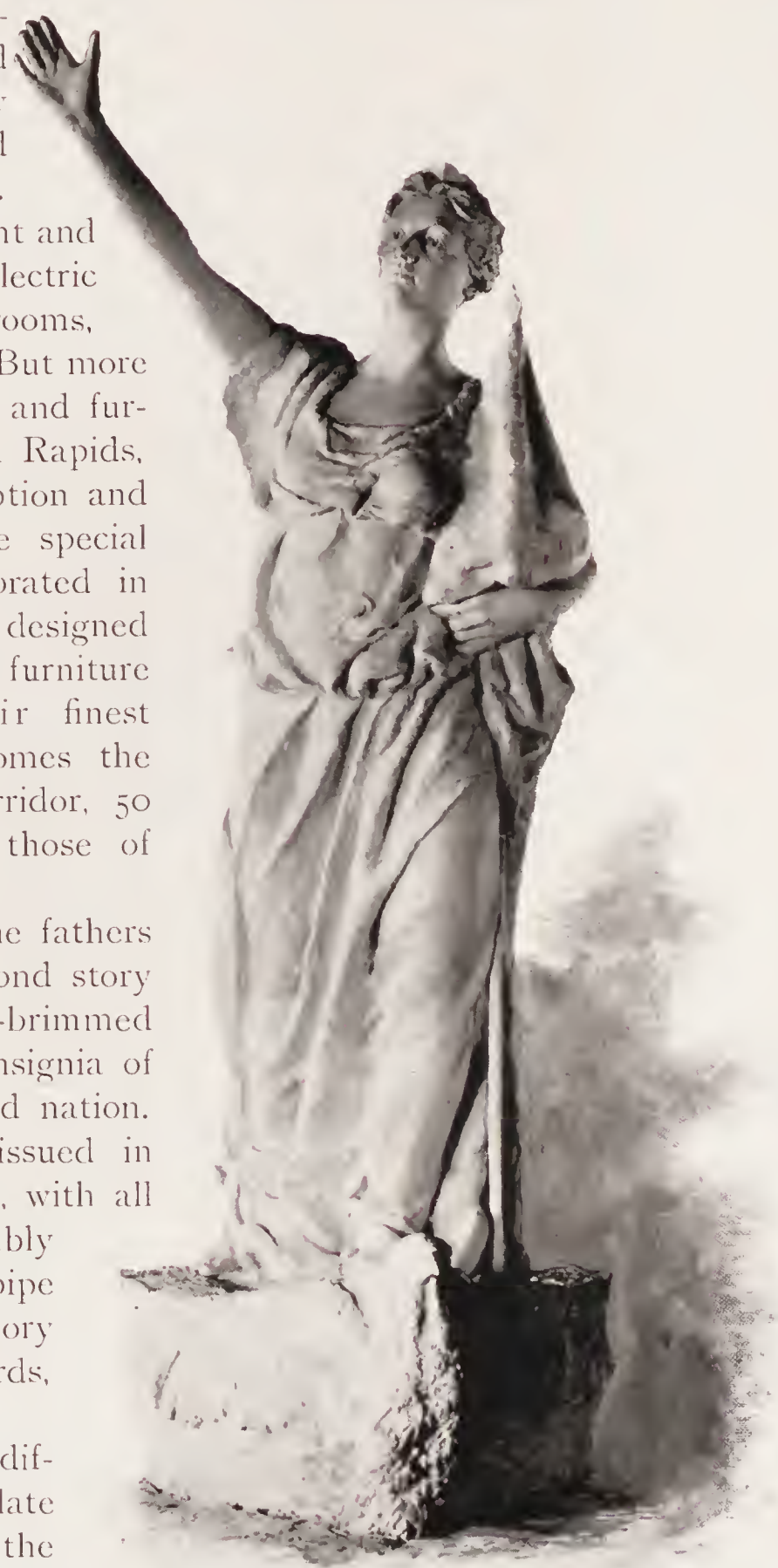
THE GENIUS OF WISCONSIN.
BY NELLIE MEARS

the minor passages, being paved with Michigan tiling.

In the central corridor is a marble bust of Governor Cass, one of the fathers of the northwest, and at the head of the stairway leading thence to the second story is a portrait of General Custer, attired in nondescript costume, with broad-brimmed hat, sailor shirt, army blouse, and red necktie, loosely covered by the insignia of his rank. Here also are other famous characters in the annals of state and nation. In the room reserved for the press is the last copy of every paper issued in Michigan on the 30th of April, the day before the opening of the Fair, with all subsequent issues printed during its progress. On this floor is an assembly room for social, musical, and religious gatherings, in which is a handsome pipe organ constructed by a Detroit firm. Across the corridor is the natural history collection from the state university, consisting of mounted deer, bears, birds, reptiles, and other specimens of Michigan fauna, past and present.

Michigan day fell on the 13th of September; but as the exercises differed but little from those already described, it is unnecessary here to relate them. Of this and other state celebrations brief mention is made under the heading of World's Fair Miscellany.

Wisconsin's building, with its high, abrupt roofs, turrets, and dormer windows, its body of pressed brick and brown sandstone, resembles rather the home of one of her substantial citizens than a structure intended for public use. Standing on a semi-circular plat of ground, its main front near the lagoon, with Michigan, Indiana, and Ohio for immediate neighbors, it differs from most of the others in that no staff is used in its construction, all the materials being of



FORWARD. BY JEAN POND MINER



MINNESOTA BUILDING

"Forward," Jean Pond Miner, a Wisconsin sculptress, has taken the theme for a marble group executed with singular delicacy and yet with sufficient boldness. In the prow of a boat stands a female figure, one hand uplifted, the other grasping an American flag, the pose suggestive of eager expectation and strength of will. The drapery seems to be carried backward by the wind, as if the craft were approaching land, the eagle which stands on the bow of the boat being recognized as the famous bird, Old Abe, which accompanied its regiment throughout the civil war. Among other works of note are "The Genius of Wisconsin," a quiet composition in marble by Nellie Mears, also a resident of the badger state. Features which largely partake of the artistic are the three handsome fireplaces on the ground floor, and the carved stairway of white oak leading to the chambers above. Midway is a window of stained Venetian glass, a contribution from the city of Superior, and at the head of the staircase are decorated glass panels overlooking the balcony without. On the second story are the rooms occupied by the state board, of which A. L. Smith is president, with an art loan collection, and the exhibit of the State Historical society, including works by Wisconsin authors and a bibliography of writers either native to the state or those who have made their reputation therein.

Opposite the western annex to the Art palace is the clear-cut, two-story structure, built in the style of the Italian renaissance, which represents the state of Minnesota, its frame of wood, covered with staff, and its roof of Spanish tiling. A square portico, with pillars supporting the balcony, is the architectural feature of the main entrance, within the shadow of which stands the muscular figure of Hiawatha, with martial head-gear of feathers, quiver at his back, and tomahawk in belt, bearing

domestic production. Walls and ceilings are finished in polished oak, cherry, bird's-eye maple, elm, butternut, birch, and other woods from Chippewa county, the wainscoting of the first floor being especially elaborate. Most of the panelling is also in hardwood, and the reception room or lobby, which occupies the entire ground floor, is paved with tiles made of Wisconsin clay by Wisconsin manufacturers. This chamber is divided into three compartments by spandrels of oak, on one of which is the coat-of-arms. The furniture is chiefly of rattan, of the pattern seen at hotels and summer resorts.

Among the pictures are several loaned by General Fairchild, when minister to Spain, including portraits of Columbus and his descendant, the duke of Veragua, of ex-Senator Doolittle and his wife, and of S. Fillmore Bennett. In the reception rooms for men and women are also works of art. From the watchword of the state,



HALL AND STAIRWAYS

across the stream the slender form of Minnehaha, as she passes not unwillingly from the wigwam of her father to that of her future husband. This is a contribution from the women and school children of Minneapolis, due largely to the efforts of Mrs H. F. Brown of that city. The statue, fashioned in plaster, is to be cast in marble and placed in the state park, within sound and sight of the falls of Minnehaha.

Within the building is a bureau of information, with postal and other accommodation. In the exhibition hall are mounted cariboo, moose, deer, bear, foxes, and smaller animals, many of them prepared by R. O. Sweeny of Duluth. There are some noble specimens of elk and moose heads, with a collection of game birds and photographs of famous fishing resorts on northern streams. In this section are several Indian curios, some of them reviving memories of the massacres of early days. Opposite the entrance is the main staircase rising



RECEPTION PARLOR

from the rear of the hall, and about midway there is a semi-circular alcove lighted by windows of stained glass. At the head is worked on another window the coat-of-arms and its motto, "L'Etoile du Nord." Most of the decorative effects, however, are produced by sheaves of wheat and timothy, clover and other grasses, with numerous heads of elk protruding from the walls and antlers interlocked in the form of a chandelier.

The general reception hall and the parlors for men and women are handsomely furnished, and especially worthy of note are the mantel and cabinet in the ladies' reception room. In the decorative scheme of the former the central feature is in the shape of a volume inscribed "Songs of Hiawatha," and near it a calumet, or pipe of peace, across which is a hatchet, a block of polished pipestone more than three feet square furnishing the material for the work. In several of the apartments are tastefully frescoed walls, many of the color decorations being the handiwork of women, while the finishing in pine is executed with pleasing effect.

On the eastern shores of the northwest ponds are the buildings of the two Dakotas, Nebraska standing between them. Each has features of the colonial style of architecture, with broad verandas in front, that of the northern commonwealth with columns extended to the upper story, thus forming porch and balcony. The two divisions of this structure are separated by a broad band or frieze between windows in which wheat, the principal staple of North Dakota, is used for the plan of decoration. The main hall, where are the agricultural exhibits, is entered directly through the principal doorway, and here the embellishments are also in grain, the



NORTH DAKOTA BUILDING

While in the mansion of South Dakota her agricultural resources are freely illustrated, most of the exhibits, together with the structure that contains them, are suggestive rather of her wealth as a mining region. The exterior of the building is finished in Yankton cement, and in front is a semi-circular portico and balcony, a large sandstone arch supported by polished pillars of jasper forming the principal entrance. The parlors are on either side, and beyond is the exhibition hall lighted from the dome above the roof. Opening from the galleries are offices and rooms for the use of the state board and press correspondents.

Among the features of the exhibits are a cabinet of fossils and a collection of paintings by women of Yankton, Sioux Falls, and other cities, with specimens of hand-painted china, and photographs of Dakota's artesian wells. Under the dome is a massive pillar of Sioux Falls jasper, upon which is a gilded globe surmounted by an eagle with outstretched wings. Elsewhere is shown a diamond-like mineral capable of cutting glass, with ores of gold, silver, copper, tin, gypsum, and mica. There is also a large assortment of petrifications, and there are cases filled with stalactites and stalagmites from the Cave of the Wind, in Custer county. Among other curiosities is a model of a cottage constructed from minerals gathered from the Black hills, in the vicinity of Custer city. It is about three feet in height, and of Gothic design, sandstone being worked into the foundation, and the tower at the corner capped with gold and silver quartz. Above the second story are quartzes, stalactites, stalagmites, slate, marble, and various ores, the roof being of mica cut into shapes resembling slabs of slate. This is a contribution from the women of Custer city, and not far away is a model of a farm-house, with yard and outhouses, constructed of varieties of wood gathered from many states.

Of Iowa's home at the Fair a portion was in existence long before ground was broken for the Columbian Exposition. This was in the form of a building called The Shelter, erected on a commanding site near the margin of the lake, a spot well known to habitués of Jackson park. It was a substantial edifice, with granite base, slate roof, and conical towers, the addition conforming to the architectural design and giving to the entire structure the aspect of a French chateau, decorated with flags and streamers. Over the southern front appears the word Iowa; on one of the towers are the names of her leading cities, and on another, medallions and bas-reliefs illustrative of the industries and annals of the state, while on the highest point of one of the roofs the figure of a farmer represents perhaps the most prominent of her wealth-producing classes.

Yellow is the prevailing hue of the walls and decorations, symbolic of one of the greatest corn producing states in the union, her crop approximating and at times exceeding 300,000,000 bushels. In the hall, grain, and especially corn, is exclusively used for its decorative scheme; but this is best described in the words of him to whom the work was intrusted. "We have used," he says, "in decorating this room, 1,200 bushels of

grade of wheat known in the market as "No. 1 hard" being worked into many artistic devices, both in the kernel and the sheaf. Varieties of nutritive grasses, to the number of about four-score, are also used in the formation of panels and the depicting of cattle, agricultural machinery, and farm scenes. To the wealth of the state as a producer of wheat further attention is called by a large painting from the brush of Carl Gutherz, representing a farm in the Red River valley.

In the second story are reception parlors and rooms for the members of the press and the state commission. Here are specimens of decorated china and other forms of woman's handicraft. By women also was contributed the old-fashioned cart in which was brought to Pembina the bride of the pioneer settler of North Dakota, attached to it an ox so mounted that he still appears to be dragging his precious burden. Here likewise are moose, deer, and buffalo, all of them in the best style of the taxidermist's art.



INTERIOR VIEW

corn and three and one half car-loads of cereals. The capitals of the columns are worked out in corn shucks and millet heads. From the roof-tree to the walls the ceiling is divided into three sections, the top one being general in design and made of all the field products of the state. The next section has fourteen panels, those on the side ceiling containing figures illustrating the different industries of the state. At each end of the ceiling are panels containing the American eagle and shield worked out in grains, and in the four corners of the ceiling are shields with the device, "Iowa, 1846-1893," worked out on a blue field in white corn and shucks. Where the pillars join the roof is a frieze, with an elaborate scroll-work made of festoons of corn and wheat and millet seeds. In the centre of the hall is a model of the state capitol, made entirely of glass and filled with grain. It is 21 feet high, 23 feet long, and 13 feet wide. Facing the eastern entrance is a heroic group, the centre figure being a woman. It represents Iowa fostering her industries. Grouped around by the pillars are small pavilions and pagodas, on which are displayed the different products of the farm and mine."



SOUTH DAKOTA BUILDING



MINERALS AND GRAINS OF SOUTH DAKOTA

From the rear of the hall-way a broad flight of stairs leads to the assembly and other rooms above, the ground floor of this, the new portion of the building, containing reception parlors, offices, and headquarters for the state board and its committees. Opposite the landing of this stairway is a huge fireplace, upon the mantel of which is the inscription: "IOWA—The affections of her people, like the rivers of her borders, flow to an inseparable union." Passing into the assembly chamber, the visitor finds its walls hung with native works of art, the feminine industries which border upon art being also here displayed. Opening from the hall is a parlor for women, its frieze and panels containing floral and other tasteful designs. For men there are general reception rooms and special



IOWA'S "SHELTER" BY THE LAKE

apartments for smoking and writing, while for the press are reserved two handsome chambers, one of them adorned with figures symbolic of the fraternity. Newsboys are shown in eager pursuit of customers; the printer's devil appears, and there are bas-reliefs of shears, paste-pots, and other implements of the craft. In the other chamber are newspapers, desks, and all journalistic equipments, including telegraph service. Finally, connected with the assembly hall is a room in which is installed the exhibit of the State Historical society.

As agriculture is the foundation of Nebraska's wealth, it is fitting that her exposition hall should be well stored with specimens of grain and other products of the soil. These are for the most part arranged by counties, a map of Platte, one of the richest of them being fashioned of wheat, oats, rye, and grass seed. But that which attracts most attention is the exhibit of beet-sugar industries, in which for several years the state has been largely engaged. These are displayed in photographic form, and in the centre of the hall is a pyramid composed of jars in the contents of which are shown the various stages of growth and manufacture, from the seed to the full-grown beet, and from pulp and juice to syrup and granulated sugar. After studying this exhibit, together with the ornamental display of golden grain on wall and frieze, the visitor takes no exception to the mottoes worked in native grasses, "Corn is King," "Sugar is Queen." In rear of the exhibition chamber is a room curtained off from the main floor, in which a woman who claims to be "the greatest butter artist in the world" gives daily exhibitions of her skill in moulding. Here, with paddles, sticks, and other simple implements, she fashions from this plastic material the seal and arms of the state, together with fruits and grains, floral and other designs.

The building itself is of the later colonial style, with massive columns and spacious portico approached by broad flights of steps, and with the seal of Nebraska boldly executed on the architrave. On the ground floor are accommodations for the state board, a post-office, and a parlor for men, a double stairway leading to the rooms above. On the second story are several handsome apartments, with an art exhibit and a collection of all the more prominent newspapers published throughout the state. In one of the rooms, completely furnished by Nebraska women, is a display of decorated china, paintings on plaques, artificial flowers, fancy needlework, and other evidences of feminine skill and taste. The Indian tepee and the buffalo, which also form a portion of the exhibits, are but memories of an age, not many years distant, when Nebraska was still in the grasp of the savage, and when herds of bison roamed over one of the most fertile regions of the west.

"Ad Astra per Aspera" is an ambitious watchword for individual or state, but one that is fully justified in the history of Kansas. In Exposition affairs she has evinced all the typical western vigor, her building itself being among the largest and most attractive on the grounds. It is cruciform in shape, nearly 140 feet in either direction, and of unique and substantial design. A broad arch forms the main entrance, a large, tower-like projection, surmounted by a cupola, forming the point of architectural emphasis. In bas-relief upon



DESIGNS AND DECORATIONS, IOWA BUILDING

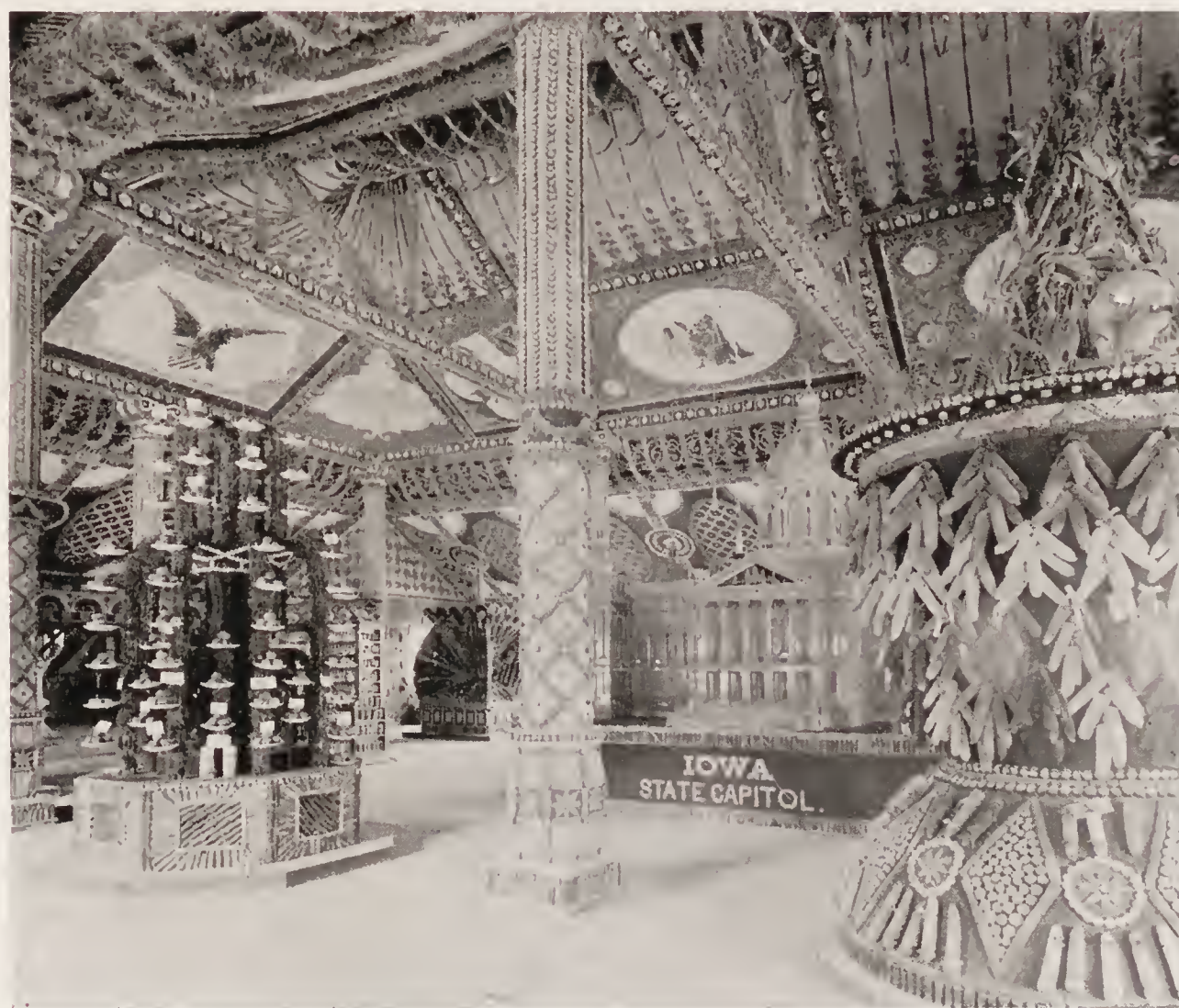
the walls of this projection is the seal of the state, with its star-like motto placed within the rim of a medallion, and flanked on either side by seraphim with broad-spread wings. Above the main body of the structure is a glass dome, elliptical in shape and bearing upon its interior surface the watchword of the state in letters of gold wrought on a star-lit sky. On the main floor are sheaves of wheat, stalks of corn, and other native products, the cobs being cut into sections and grains and grasses fashioned into mounds, ornamental cornice work, dados, and wall bases. In another section are arranged the fruits and vegetables of Kansas, all of excellent quality, and especially her apples, beets, and melons.

In the second story the decorative features are mainly the handiwork of women. The exhibition hall is beneath the dome, and around it are parlors neatly furnished and with paintings by local artists. Of the mural decorations the most pleasing are those in which the golden face of the sunflower is repeated, while banners hung upon the walls present sheaves of such grains as are raised to advantage in special localities. One of these chambers was furnished by Jewell county, which claims to excel in production of corn; but here the state flower still asserts itself, even in the carvings of the easy chairs. Elsewhere are special exhibits of woman's industrial art, with one representing the public school system of Kansas.

But the feature of the display, and in truth one of the features of the entire Exposition, is the collection of specimens in natural history, arranged in artistic groups in an annex erected for the purpose. Contributed by the university of Kansas, this collection was mainly gathered and prepared

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In the second story the decorative features are mainly the handiwork of women. The exhibi-



CEREALS AND FRUITS

by its custodian, Lewis Lindsay Dyche, for several years professor of zoölogy and curator of birds and mammals. To secure these 120 specimens was a ten years' labor of love, and to mount them, even with the aid of skilled assistants, was the task of four additional years, the professor travelling far into the mountainous regions on the northern verge of British Columbia, and elsewhere venturing where never before white man had ventured. Among these groups are many animals which are rapidly becoming extinct—the moose, the elk, the Rocky Mountain sheep, and others of which, a few years hence, not a single specimen will remain alive. An additional value is imparted by the skill of the taxidermist who, in addition to a perfect mastery of his art, is also a naturalist, one who has studied his subjects, not in cages, but in forest lair and on mountain slope, has reproduced them in their natural habitat and with their natural environment, as they crouch or walk or leap, even to the rigid tendons, the swelling muscles, the look of fear or pain or defiance with which they yield their



THE NEBRASKA BUILDING

life. In a word, the Kansas collection is rather an exhibit of animal sculpture than of taxidermy, bringing that science into close relation with plastic art.

In front of the collection is a pair of bull moose, fighting as only moose can fight when each one struggles for the supremacy. Admirably are here portrayed the fury of the combat, the tension of limb, and contraction of muscle, this group holding in taxidermal science the place accorded to Landseer's famous painting of forest monarchs engaged in a duel to the death. Near by are mountain lions quarrelling over the carcass of a deer, and close at hand is a lioness with cubs not larger than kittens. Next is a cluster of foxes, among them a silver fox whose fur is valued at \$150; and then a pair of ocelots or tiger cats, with lynxes in life-like posture. Wolves are tearing at the remains of a buffalo, of which little is left for a group of coyotes awaiting their share of the feast. Three young coyotes are faring better, one having secured the tail of a rabbit, and the others tearing the body apart. Close to the wall is a group of buffalo, one of them, as is claimed, the largest and best mounted specimen on exhibition anywhere in the world.

At the head of a band of elk stands a magnificent Wapiti bull, measuring ten feet nine inches from tip of toe to point of antler, the poise and contour perfectly reproduced, and in the head and face an air of conscious superiority. This was killed in Colorado in 1890, and in common with most of the specimens met his fate at the hands of the professor. In close proximity is a band of antelope of a variety seldom met with in haunts accessible to man, and in a miniature cañon in the background are two grizzly bears, one of them facing the spectator. On a rocky promontory in line with the cañon are ten Rocky Mountain sheep, this by far the best collection extant of a species rapidly becoming extinct. On the topmost crag the leader keeps watch and ward, a veritable king of the big horns, of phenomenal stature but perfect in shape and color. On another peak are Rocky Mountain goats, a ram with six ewes and young bucks, the former standing guard and the others grouped below in realistic attitudes.

But the most imposing group in the collection is a family of seven moose, arranged as though in the swamp lands near the lake of the Woods, where all the animals were killed. At their head is an enormous

bull, a leviathan of his kind, with a measurement of more than nine feet from toe to antler and seven to the top of the withers. On rocky, moss-covered ground near by are caribou, and near the moose are Virginia deer feeding on a grassy slope. Of mule deer there is a herd of nine, in front, a noble buck, and all in natural shape

and posture, as in their mountain home. In addition to these is a score of heads all handsomely mounted, and of smaller animals there is a liberal display, from wolverines to jack-rabbits and prairie dogs. The entire exhibit is arranged in panoramic form, with artificial groundwork, in places twenty feet high, and so constructed as to represent, as far as possible, the natural habitat of all the species.

Turning to the exhibits of the Pacific states may first be mentioned those of California, which in her own, as in the main departments of the Fair, is represented as befits this enterprising and ambitious commonwealth of the furthest west. Of her contributions to the latter, and especially to the Mining, Agricultural and Horticultural divisions, sufficient mention has been made, and many of these are duplicated, or rather supplemented, in her home at Jackson park. That the state appears



THE KANSAS BUILDING

to such advantage is due in part to the liberal appropriation of her legislature, largely increased by the subscriptions of counties and individuals, and amounting in all to \$750,000. But here also were the materials for a choice and elaborate display; for in few sections of the republic is there a greater diversity of products, and in few have greater results been achieved in all the more prominent branches of industry.

California's edifice is a reproduction of the mission buildings of her golden age, the era that preceded the age of gold, when Franciscan padres dozed away their harmless lives, and amid peace and plenty ate and drank of the products of the soil planted and garnered by their neophytes. It is a composite design, the exterior resembling those of the Santa Barbara and San Luis Obispo missions, with traces of that which Junipero Serra founded at San Diego, far back in the eighteenth century. Unless it be for the belfries, the central dome, and roof garden, there is little attempt at external decoration, while in the interior the spacious nave and intersecting aisles impart a church-like aspect, and also afford ample room for exhibits. Erected as it is on one of the choicest locations in the park, this antique structure, with its massive walls of adobe and roof of Spanish tiles, is one of the landmarks of the Fair; but while not without elements of the picturesque, it would seem that a more appropriate design could have been selected for the display of mineral specimens, of fruits and cereals fresh gathered from the rich soil of the golden state.

As to the decorative scheme may first be mentioned the seal of the commonwealth above the principal



A SUNFLOWER ROOM

entrance-way, and on either side an inscription referring to the admission of California into the union. Within the portal is a colossal statue of California, with girdle of gold, bearing in her right hand the olive branch of peace, and at her feet a cornucopia filled with fruits. In the southern gallery a large canvas illustrates the process of placer mining in pioneer days, and this is flanked by models of primitive mining implements, wrought in pine cones and cedar. Opposite is depicted a farming scene, adjoining which are farm products and utensils, other paintings in the northern gallery and elsewhere representing the flora of the state and her production of wine. Thus are symbolized the several industrial eras; first the mining era which succeeded the pastoral age; then agriculture which gradually supplanted mining as the leading industry, this in turn giving place to horticulture and the making of wine. The balustrade which encircles the rotunda on the second floor



GROUP OF BUFFALO, KANSAS EXHIBIT

is adorned with branches of oak, manzanita, and pine, from which depend mosses and ferns, the posts extending thence to the summit of the dome wreathed with the foliage of palms. Pendent from arches and beams are baskets filled with semi-tropical plants.

In connection with the decorative features may also be mentioned the eschscholtzia and wild flower rooms, adjoining each other in the gallery and separated only by portières, one of them made of sixteenth century cloth, bordered with poppies and with fringe of gold. In the eschscholtzia chamber, so-called after the plant which bears the name of Eschscholtz, the botanist, the design is everywhere suggestive of the wild poppy, the flower of California. The decorations are in white and gold, and the canvas ceiling is stretched on frames and adorned with floral wreaths and garlands, in the centre of each being the name of one of the counties. On the horizontal portion of the ceiling is a panel representing a comely damsel, ruddy of hue and with flowing auburn tresses, scattering the golden poppy broadcast over the land. In the wild flower room, the floral wealth of the state is depicted in a number of water colors executed by Mrs Marianne Matthieu, a San Franciscan artist. The walls and ceiling are draped in olive-green silk, and of the same color are the draperies of brocaded satin fringed with gold. Pressed flowers are displayed in a cabinet, and ferns on a pedestal of marble and in a vase set on a rustic stand, a handsome specimen of ceramic art.

Unlike the majority of the state edifices, California's domicile is not merely a club-house or place of rest and social intercourse for visitors, stored with historic and personal relics. While serving for these and other purposes, it is also an exposition building, and if, as I have said, some of its exhibits are duplicates, they are



AMERICAN LIONESS AND FAMILY

such as will bear duplication; for here is represented a state which ranks among the foremost of the sisterhood in the production of cereals and fruits, supplying, since 1848, more than two-thirds of the total yield of gold, and with manufacturing and other industries yet almost in their infancy, but capable of infinite development.

The collections are from many counties, and are classified under the general departments of mining, agriculture, horticulture, and viticulture; but include also exhibits of forestry, fisheries, fauna, and flora, with such as pertain to the arts and to education. In the mining display are nearly all the metals and minerals of commercial value found in California, among them gold, silver, and nickel; lead, tin, copper, antimony, aluminum, and iron; sulphur and salt; gypsum and kaolin; asphalt, borax, and petroleum. Of farm and market-garden products there are wheat, oats, barley, maize, broom and Egyptian corn, honey and sorghum; pumpkins, squashes, and beets; Irish and sweet potatoes; beans of thirty descriptions;



A COMBAT TO THE DEATH

tomatoes, onions, cabbages, carrots, and turnips. Fruits, fresh, canned, and dried, crystallized and preserved, are here in every species and form. There are oranges, lemons, and limes; apples, quinces, and pears; peaches, plums, and nectarines; figs, prunes, and dates; olives, cherries, and bananas, with berries and currants of many kinds, and grapes and raisins in scores of varieties; of jellies and marmalades, wines and brandies, there is an elaborate display; and of nuts there are the English, Eastern, and California walnut, with chestnuts, pecans, peanuts, and almonds. There are palm-trees a century old, a specimen from Santa Barbara county rising from a Spanish fountain in the centre of the dome to a height of 60 feet. There are sections of the giant redwoods of which all the world has read, one from Humboldt county hollowed from a tree more than 400 feet in height, 76 in circumference near the ground, and containing, it is said, 400,000 feet of lumber. Finally, there are miniature groves of orange, date, citron, lemon, lime, cocoanut, guava, and loquat trees, with sub-tropical plants arranged in artistic groupings. By many of the counties exhibits of their products and resources were arranged in separate sections, some of them containing choice and varied collections.

As to special features may first be mentioned the heroic



A MONARCH OF THE FOREST

statue in bronze of James W. Marshall, the discoverer of gold, at the base of which are cases of nuggets and other specimens, and around it larger cases of minerals and ores. Here and elsewhere are more than 6,000 samples of metals and minerals, contributed from all the more prominent mining properties. In the section devoted to southern California is the "Palace of Plenty," a cruciform structure fashioned of the products of southern counties. In glass cases around



GROUP OF CARIBOU

its base are 40 kinds of grain, and near it a display of English walnuts in a revolving tower of glass, silver lined and octagonal in shape, adjoining which is a large globular structure entirely covered with oranges. Not far away is a pyramid of fruit, 16 feet in height, and surmounted by the figure of a bear. Santa Barbara county has a tower of olive oil, 30 feet high, its frame of iron, its apex of pampas plumes, and on the shelves, 1,600 bottles or nearly two tons of oil. Santa Clara county has an exhibit of prunes wrought in the shape of a horse, and Humboldt, a bear cave, with a fierce looking brute at its mouth. Ventura shows a pagoda constructed of beans; San Diego, a portière of silk cocoons, and Fresno a miniature temple of redwood roofed with stalks of grain and pampas plumes. Kern county's structure is in the form of a bridge, on the top and sides of which are arranged in glass jars her cereals, fruits, and cotton, while beneath the span is a collection of minerals. The base of the bridge rests on two globes labelled "Orient" and "Occi-

dent," and thus is suggested her world-wide range of products. Under the western gallery the chamber of commerce has an elaborate display of grains from several counties, of citrus fruits from Riverside, Los Angeles, and San Bernardino, and of wines from the largest cellars in California, containing about one half of the aggregate production of the United States.

In the art gallery are contributions from the foremost of California artists, such men as Thomas Hill, William Keith, Norton Bush, and Virgil Williams. Women are also largely represented, with a dozen or more exhibitors. Not a few of the works are loans from private collections, and of all that were submitted to the committee less than one third were accepted. Here also is an exhibit of the arts and industries of women, among which are included music and literature. For this purpose a large and handsomely furnished chamber was prepared, with partitions of carved redwood, and in the corners, spaces filled with divans. At



MOOSE FROM THE SWAMP LANDS

the entrance is a golden gate, designed by Mrs. Vance Cheney and fashioned of large gilded leaves, above which are rugged trunks of trees adorned with foliage and fruits, all worked in tints of gold and gold-bearing quartz.



CALIFORNIA BUILDING

On one of the walls are portraits of California musicians, and near them the works of composers, with Hawaiian, Indian, Japanese, and Chinese instruments hung on panels in each of the corners. Elsewhere, in bookcases of carved native woods, are contributions from California authors, some of them of more than local celebrity. There are also shelves containing painted china and pottery, and there are panels on which are fire etchings and poker work, with designs in brass and iron, embroidery, needlework, and other articles fashioned by the deft fingers of California women.

In the historical display are many mission and Indian relics, the former freely contributed by those in charge of the collections gathered by the Franciscan fathers. From the Los Angeles school of art and from Santa Fe are paintings and photographs of the missions, and of men who have played a prominent part in the annals of the state. Kern, Butte, and Chico counties send a large number of Indian baskets and curios, and in this connection may be mentioned the pictures of Alaskan scenery, including the Muir and Taku glaciers, Juneau, and an ocean view from Sitka, these the property of the Pacific Coast Steamship company. Wells, Fargo



PORTICO OF CALIFORNIA BUILDING

and company have also an historical collection, with portraits of the presidents and other officials of this famous express and banking association, from Henry Wells and William G. Fargo, its founders, to John J. Valentine, elected president as successor to Lloyd Tevis in 1892. There are also the portraits of agents of the company who have manfully resisted the attacks of highwaymen, with broken treasure boxes and other articles from plundered stages and trains. For the fourteen years ending with November 1884, there were no less than 313 actual and 34 attempted stage robberies, the loss from these and train robberies exceeding \$927,000. Since that date no general report has been made; but, as the company remarks, "this has not been due to dearth of material." George D. Roberts is here, George Hackett, Aaron Ross, Hank Monk, and other celebrities. There is the oldest railroad pass in existence, granted in 1836 to W. C. Gray, then in charge of the express traffic on the Boston and Lowell line. There are signs more than half a century old; there are posters offering large rewards for the apprehension of desperadoes; there are the stamps used by the Pony express, and finally there is the double-barrelled shot-gun with which, as his only weapon, "Black Bart" played the rôle of the lone highwayman.

By the San Francisco board of directors was prepared, in the form of a circular relief map, a panoramic outline of the city, its bay, and the shores adjacent. The model is more than 100 feet in circumference and seven in height; but depressed beneath the level of the floor so as to afford a perfect bird's-eye view. All the principal streets and buildings are shown, with railroads, park, and plazas, on the scale of one square foot to the block, and thoroughfares two inches in width. Among the objects of this exhibit was to show the geographical and other advantages of San Francisco, as the western gateway of the nation, and with one of the finest harbors in the world.



SECTIONAL VIEWS IN CALIFORNIA BUILDING



ONE OF THE ENTRANCE WAYS

in the main departments of the Fair, and especially in the Mining divisions, I have called attention in other sections of this work. For her home at Jackson park a choice location was allotted, near one of the principal entrances, this being accorded, as explained by the director-general, on account of her liberal appropriation, and her prompt

Still another special exhibit is the collection of astronomical photographs illustrating the work of the Lick observatory in the space allotted to Santa Clara county, where, near the summit of Mount Hamilton, more than 4,000 feet above the sea-level, is the site of this well known institution. Of these, three specimens are here reproduced, the one representing the total solar eclipse of 1893 being a copy of a photograph taken in Chile by the members of an expedition specially despatched for the purpose. Among other valuable work accomplished by the observatory, of which E. S. Holden is director, are the observations of the transit of Mercury in 1881, of the transit of Venus in 1882, and the discovery and measurement of a large number of double stars.

Second to California's elaborate display, and second only, is that of Washington, one of the youngest and most vigorous among the Pacific coast sisterhood. To her rich and multiform resources, and to her thriving industries, as exemplified Agricultural, Horticultural, Forestry, Fisheries, and



THE MOON IN THE FOCUS OF THE GREAT EQUATORIAL, LICK OBSERVATORY

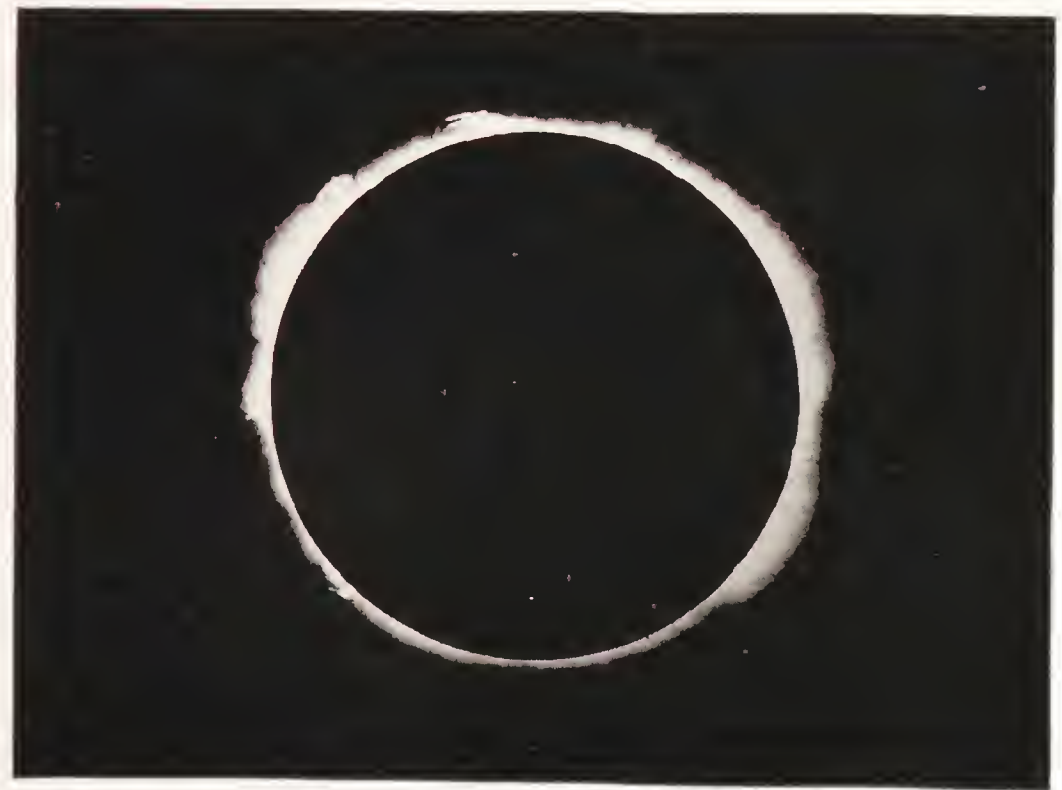


THE LUNAR APENNINES

application for space on which to erect a separate building, the first one received on all the list.

Of the forest and mineral wealth of Washington there is an excellent illustration in the building itself, the materials for which were collected and shipped from her logging camps, quarries, and factories at considerable expense of time and money, and with results that speak for themselves. Nearly all the materials; not only the lumber, logs, and stone, but the doors, window-frames, and sashes; the moldings, panellings, and wainscoting; the stairs and railings were contributed by her citizens; for nowhere was displayed a more general interest in the great World's Fair, and a more worthy ambition that the state should be well represented.

The Washington edifice cannot be readily mistaken; for it is unique and characteristic in appearance, and in front of it is one of the tallest flag-staffs in the world, 238 feet in height, and cut from the fir-tree forests that encircle Puget sound. For the plan competition was invited from architects resident in the state, the one selected by the director of works, to whom were submitted the prize drawings, being that of Warren P. Skillings, who thus became the artificer of the building. The foundations and lower walls are of fir logs, some of them



THE TOTAL SOLAR ECLIPSE OF APRIL, 1893

127 feet long, eight in diameter, and yet so cut away that the timber squared from the surface of each would suffice to build a roomy cottage. The roof is shingled, and supported by massive timber trusses, and the interior finished in cedar and fir; all the materials used coming from the evergreen state, even to the nails and the paint. The first floor is almost absorbed by the central hall, and on the second story is a reception chamber, with parlors and committee rooms. In the wings are grouped the principal exhibits, one of them having a solid concrete floor, on which are arranged the mineral collections. Of the two main entrances, the one facing the lagoon is constructed of carved building stones, and the other, fronting on the grounds, of ores

with veins of silver, lead, and various metals, with mosses and vines in the crevices.

The building is plainly furnished, and with a view to display the exhibits to the best advantage. As to decorative features, there is first of all the seal of the state carved from native woods, the centre of spruce, with stars made of quaking asp surrounding the head of Washington, whose features are fashioned of madroña, his wig of elderberry, his coat of black cedar, and his ruff of mountain pine. Among the decorated panellings are those which display the rhododendron, or state flower, carved on white maple; a bunch of grapes on cottonwood, of strawberries on tinted pink maple, and a spray of hops on native oak. On larger panels carved in birch are shipping, mining, lumbering, and farming scenes, with a vessel loading grain at the wharf;



THE WASHINGTON BUILDING

a train of freight cars issuing from the tunnel of a mine; a saw-mill, with operatives at work, and a farm with harvesters in the grain fields and a large cornucopia from which are pouring the fruits of the earth.

Entering at the south wing the visitor is confronted with great sections of fir, spruce, cedar, oak, and maple, from the timber regions of Puget sound, some of them the full diameter of the trees, and others displaying the finish they will take. A huge fir stump has a cedar log entangled in its roots, thus showing that the fir has grown above the cedar, and as the latter is perfectly sound, and the former at least two centuries old, we have here sufficient proof of the durability of Washington timber. In this section are also rolls of wrapping paper made from the pulp of the fir and cottonwood. Among other manufactures are wooden vessels, shingles, and lumber in various forms. Near by is the mining and mineral exhibit, mainly of gold, silver, lead, onyx, coal, iron, copper, asbestos, mineral paint, and building stones. Here is a block of coal from the Rosslyn mine, weighing more than 25 tons, and probably the largest that was ever mined in a single piece.

Connecting the southern wing with the body of the building is a corridor neatly draped with cereals and fruits, the former in sheaf and wondrous large. On the ground floor of the main structure is a model farm in miniature, with houses, barns, and fences; fields in summer fallow, with tiny gang ploughs at work, and all the machinery and implements represented on a diminutive scale. Here also are mounted specimens of the fauna of Washington, her elk, deer, and bear; her seals and sea-fowl; her silver salmon, her mountain trout, and other varieties of fish, with the skeleton of a mammoth elephant, thirteen feet high and with tusks nearly ten feet in length. Thence to the north wing leads another corridor where is a display of garden vegetables—cabbages, beets, potatoes, onions, parsnips, and turnips of phenomenal size and yet of excellent quality.

In the northern wing are the educational and art exhibits, with a collection of woman's work, including needlework, lace-making, embroidery, and panel-paintings. The school buildings and systems of Seattle, Tacoma, Spokane, and other cities are shown in photographic form, with the pupils at their studies or exercises, and there are numerous specimens of chirography, drawing, and drafting. In the art display are excellent paintings in oil and water colors, all of local subjects and by Washington artists. In photographs are also views of the homes and business structures of Tacoma, whose site, a dozen years ago, was little better than a wilderness of forest primeval, and where now are business blocks and residences worthy of a city of metropolitan rank.



WOMAN'S EDUCATIONAL EXHIBIT

Ascending to the upper floor the visitor is entertained by cultured men and women, in apartments handsomely furnished, and with no lack of the hospitality characteristic of the evergreen state. Especially was this apparent on the day selected for celebration, for which the simple exercises were arranged by the state commission, with N. G. Blalock as president.

Idaho's representation at the Fair is largely due to her commissioner, James M. Wells, the only one appointed for that state. Through his persistent and well directed efforts, a region rich in resources and possibilities, but before comparatively



N. G. BLALOCK



MINIATURE FARM, WASHINGTON

unknown, has taken rank at the great Exposition with many of the older and more populous sections. The state building, one of the most unique and original structures in Jackson park, is a modified form of a Swiss chalet, built of logs of uniform thickness on a foundation of lava rock, these and all other materials of home production. The logs are rough hewn and represent more than twenty varieties of timber which grow in the forests of Idaho, among them, pine, fir, cottonwood, aspen, cedar, tamarack, hem-

lock, alder, yew, thorn, and willow. In front of the edifice, beneath its overhanging caves, is the seal of the state cut in stone, and over the shield of the commonwealth, a mounted specimen of a stag. The entrance is in the form of a rude archway of lava rock, and a wainscoting of minerals is a feature of the hall-way, the offices opening from them being finished in fir, cedar, tamarack, and pine. The outer doors are composed of mica instead of glass, thus calling attention to a mineral found only in Idaho and North Carolina in deposits of commercial value. The fireplaces are made of white marble, basaltic rock, and pressed brick, the last representing a recent but promising industry. In pictorial form are illustrated here and there the scenery and characteristic flora of the state.

On the second floor are reception rooms, separated transversely by what is known as Mica hall, its doors and windows fashioned of blocks and sheets of mica and with wainscoting of the same material. The parlor for men is furnished as an old-time hunter's lodge, with fireplace of native marble, three-pronged andirons resembling bear traps, and on the walls various trophies of the chase.



MAIN HALL OF WASHINGTON BUILDING

Mounted deer, elk, caribou, and sheep are picturesquely grouped, and here is also a cougar slain by the knife of a noted huntsman. Above the fireplace is the rifle of the Modoc chief, Captain Jack, and among other articles are Indian relics and costumes of brilliant hues. The doors of the lodge are of hewn oak, the hinges and fastenings in the form of dirks, flasks, arrows, pistols, and other weapons and implements. Elsewhere in the building the bracings and hinges of the doors, most of which are made of a single slab of timber, are in imitation of miners' tools. In the women's parlor are a mantel of white marble, homespun carpet, and tea-set arranged on an oaken sideboard. Old-fashioned candlesticks are fastened to the rough-hewn logs, where also hang Indian baskets and fabrics, while vegetables, corn, and tobacco speak of the domestic products of the state.



MRS. M'ADOW



IDAHO'S CHALET

On the third floor is the exhibition chamber, about 50 feet square, in which is an elaborate display of cereals, with hundreds of jars of fruit and a complete herbarium of flowers and grasses. Here also is an exhibit of taxidermy, including members of the deer family with bears and wolves, all in life-like attitudes. The rarest specimen among them is of a black wolf, which appears with a rabbit in its mouth, amid what appears to be a patch of sagebrush. In a glass case is a collection of more than 100 varieties of birds indigenous to the state.

In the collection and organization of Montana's



J. M. WELLS

exhibits woman plays a prominent part, and a liberal share of the appropriation was set aside for her use, five lady managers having charge of all matters pertaining to dairy products, poultry, pantry stores, needle-work, floriculture, and such of the fine arts, plastic and ornamental, as are the products of woman's hands. The president of the woman's branch is Mrs. J. E. Rickards, wife of the governor, with Mrs. Clara L. M'Adow as associate, Stephen De Wolf being at the head of the board.

The state building is a one-story structure of Romanesque design, its arched vestibule with marble floor, in front of which is a trophy of precious ores, surmounted by a lordly elk. On one of the panels at the side is the state motto, "Oro y Plata," and on the other the inscription, "A. D., MDCCCXCIII." Within are parlors and a general reception room in the form of a rotunda, the architectural feature of the interior being its heavy Roman pilasters with massive caps and bases. The rotunda, which is



THE HUNTER'S CABIN



NATIVE ANIMALS AND SHEAF GRAINS



CEREALS AND FRUITS

of nearly 100 feet. The color scheme is in ivory white, and the decorations, though not elaborate, are sufficient to relieve the broad, plain surface of the walls. Passing through portals 40 feet in width, the visitor enters the central hall, whence stairways lead to the floor above. At the end of the hall is a large mantel of onyx, flanked by glass doors opening into the offices, and on the sides are smoking and reception chambers. On the second story an assembly room, with vaulted ceiling, extends across the centre of the building, and adjoining it are reading and writing rooms, from which is access to hanging balconies.

The home of the centennial state was intended merely as a place of rest and entertainment, and apart from relics and curiosities, contains no special exhibits, Colorado reserving her strength for the main departments of the Exposition. While nearly all the western states are well represented, there are some to whom special credit is due, and among them is Colorado, whose display is worthy of her resources and achievements. A generation has not yet passed away since, in 1859, the discovery of gold drew westward the second great migration across the plains; and yet within that time Colorado, standing almost in midcontinent between the west and the further west, has already surpassed her older sisters, and with a future the greatness of which no man can foretell. As a mining region she ranks first in the production of silver and second in output of gold. Stock-raising has ever been a profitable industry, nearly 2,000,000 cattle grazing among her valleys and

octagonal in shape, is finished in native pine, the upper panels decorated with the heads of buffalo, elk, bear, and other animals indigenous to the state. Light is admitted through the stained glass roof of a dome beneath which are paintings that speak of the picturesque scenery and mineral wealth of Montana. The walls are tinted an olive green, as are those of the women's parlors to the right, all the furniture being upholstered in leather. Back of the main reception room is a banquet hall, in the centre of which is a group of mounted elk, and elsewhere are smoking and reading rooms supplied with desks, tables, and easy chairs.

Among the paintings most admired is that of Shoshone Falls, representing a seething mass of water falling over projecting cliffs, on the brow of which is a pine tree about to plunge into the rapids below. Among Indian subjects are the crossing of the Lo Lo trail by the Nez Percé tribe, and one named "Me," showing a plumed and painted brave gazing at his own portrait. Russell, "the cow-boy artist," entirely self-taught, has several subjects selected from incidents of his life, as "The Bucking Broncho," "The Buffalo Hunt," and "The Indian Tepee." From the women of Montana are several portraits, with photographs of early settlers and prominent citizens. In a broad gallery surrounding the rotunda are specimens of Montana's fruits, natural and preserved, together with samples of feminine handiwork.

On a site adjoining that of the Washington building, Colorado erected a neat and commodious edifice in style of old Spanish architecture, with slender towers, in which are spiral staircases, rising from the main façade to a height



THE HOME OF MONTANA

foothills, with annual shipments east of 100,000 head. Her yield of cereals and fruits is rapidly increasing, and her irrigation system is among the best in the republic. In civic growth no state has a prouder record, Denver, which in 1860 was a straggling village, with but a single window of glass and not a single pound of nails in all the settlement, having in 1880 a population of 36,000, and in 1890 of 107,000, or nearly a threefold gain within a decade.

Utah's participation in the Fair is largely due to the enterprise of her Mormon population, by whom were also subscribed most of the necessary funds, a legislative appropriation of \$50,000 being vetoed by the governor. In the territorial building and its contents, as in the principal departments of the Exposition, is strongly expressed the individuality of the Mormon community, a statue of Brigham Young,

for instance, standing in front of the edifice, while the arch near the main portal is a partial reproduction of the old Eagle gate of the Mormon temple. But the industries and resources of Utah are also fully exemplified,



COLORADO BUILDING



UTAH BUILDING



R. C. CHAMBERS

advantage the resources and possibilities of Utah. Gold, silver, and sulphur are the principal minerals displayed. and with them is shown the process of reducing sulphur and of handling rock salt and borax, both of which are found in large deposits. The silk and beet-sugar industries are well represented, and of cotton there are several specimens. A feature in the display is the collection of woman's work, and especially the articles contributed by the board of lady managers. Among them are portières of broadcloth richly decorated; rugs made of the skins of the grizzly bear and mountain lion, and a table and clock of native woods and onyx. Photographs are abundant, showing the scenery of Utah, her homes, her temple, and her tabernacle. Finally there is a large collection of Indian relics, including weapons, ornaments, and pottery, with an Indian mummy reposing at full length, discovered in one of the mountain caves.

Arizona, New Mexico, and Oklahoma jointly occupy a long, low, two-story building, a garden upon its flat roof displaying the typical vegetation of the southwest. Beds and columns of gigantic cacti are arranged in front of this structure, its plain veranda surmounted by a balcony, with plants in large vessels along the railing, overshadowing the entrance-ways to the headquarters of the three territories. To a certain extent the small exhibition rooms are a duplication of that which was displayed in the general departments, and among them are mineral specimens from New Mexico and Arizona, with the grains and vegetables of Oklahoma. In the second story are parlors neatly furnished and not without evidences of artistic taste. In New Mexico's chamber are beautiful specimens of woman's work, including that which comes from the Navajos, and here are also paintings of more than average merit. Among Arizona's collection is a life size crayon portrait of General Crook, and near it a picture of an old log-house built in Prescott in 1863, the pioneer building of that locality and the residence of the first governor. In photographic form are other historic spots, with several views of the Grand cañon. There is also a collection of pottery from one of the Indian agencies, and from the wife of General O'Neil comes a quilt in which are reproduced the corps badges of the United States army.

WORLD'S FAIR MISCELLANY.—On the eve of Chicago day A. I. Seeberger, treasurer of the Fair, signed his check for \$1,565,310.70, in payment of the balance due on debenture bonds, thus cancelling all the indebtedness of the Exposition.

and especially the industries of women, no less than twenty-six county associations, with clubs innumerable, working in unison with the territorial board, of which R. C. Chambers is president.

The home of Utah stands on the northern verge of the grounds, its front resembling, on a smaller scale, the classic structures that surround the central court. For the foundations, columns, pilasters, and other portions, the materials used are in imitation of native building stones, while the walls are fashioned as in a structure of adobes. The portico, with its Ionic pillars, is the point of architectural emphasis, and this is approached from a spacious terrace, to which a broad flight of steps leads from the avenue adjacent. In the centre of the building is an exhibition hall, open from floor to skylight, and elsewhere are reception rooms, offices, and a bureau of information, with other offices on the second floor, where also is an apartment for special exhibits.

In oaken cases around the central hall and in the gallery chamber the exhibits are neatly grouped, and in such manner as to illustrate to the best advantage the resources and possibilities of Utah. Gold, silver, and sulphur are the principal minerals displayed. and with them is shown the process of reducing sulphur and of handling rock salt and borax, both of which are found in large deposits. The silk and beet-sugar industries are well represented, and of cotton there are several specimens.



UTAH TERRITORIAL BUILDING

The Illinois mansion, the most expensive of all the state buildings, cost \$350,000, and in its construction were used 3,000,000 feet of lumber and two tons of iron. The governor's suite of apartments is supplied with antique furniture, all from native woods, and even

carvings in high relief. A chamber was set apart for the Illinois Press association, the members of which held a special celebration on the 16th of June. In connection with the educational exhibits may be mentioned those of the state institution for the training of the deaf and dumb, contained in two cheerful sunny rooms in the southeastern corner of the building. In this institution are on an average about 500 inmates, the specimens of work displayed resembling those described in connection with other institutions in the chapter on Liberal Arts.



MARTIN HECTOR

Michigan's building was dedicated on the 13th of September, in the presence of at least 20,000 of her citizens, among them Governor John T. Rich, ex-Governor Russell A. Alger, ex-Senator Thomas W. Ferry, General A. T. McReynolds, and I. M. Weston, president of the state board. In an eloquent speech, Thomas W. Palmer, president of the Exposition, sketched the earlier history of Michigan, and then spoke of the material and social development evolved from the work of its founders and pioneers. Then came brief addresses from those who were identified with the history of the state. Director-general Davis, Fred Douglass, and Mrs. Annet Laura Haviland were also among the speakers. Mrs. Haviland was a prominent figure during slavery days as one of those who assisted in the escape of negro fugitives, by means of what was known as the "underground railway."

The home of Minnesota was dedicated by the members of the State Editorial association before it was formally opened, J. A. Johnson presenting the building to Senator Keller, by whom it was accepted in the name of the state. Of special interest were the impromptu remarks of L. P. Hunt, its superintendent, to whose exertions was largely due Minnesota's creditable display in all departments of the Fair. The building was christened in behalf of the press by Mrs. Oscar Lineau.

Much of the credit for North Dakota's standing at the Fair is due to Martin Hector, president of the state board. Aside from her display in the Agricultural department, there was a most interesting exhibit in the Forestry building, showing what intelligent effort may accomplish in reclothing denuded lands. October 10th was North Dakota day, Governor Shortbridge, ex-governors Burke and Miller, and the president of the state board participating in the exercises.



JAMES O. CROSBY

The forty-seventh anniversary of Iowa's admission into the union was celebrated on the 21st of September by one of the largest assemblages gathered on special days. There was a military parade, together with a cadet corps and a brigade of girls attired in blue uniforms. At Festival hall the exercises included music by the Iowa state band and addresses by James O. Crosby, president of the state board, Governor Boies, Chief Buchanan, of the Agricultural department, and Mrs. Isabella Hooper.

During the early portion of September the people of Kansas devoted an entire week to celebrations and festivities, the 12th being selected as Kansas day. Among the participants were L. D. Lewelling, leader of the people's party, M. W. Cobun, president of the state board, and Solon O. Thacher, one of the pioneers and founders of the state, with musical societies from Topeka and the state militia. Here also was one who, more than all others, revived the memories of early days when Kansas was the centre of political interest. This was Captain John Brown, whose father was the strongest factor in the agitation which prevailed in Kansas for several years before the civil war; the captain, himself a noted aboli-

tionist, taking part in the sack of Lawrence, but not in the attack on Harper's ferry, and at the outbreak of the war raising a company of cavalry. He is still a hale and vigorous specimen of manhood, though several years beyond the allotted span of life.

The cost of the California building exceeded \$100,000, its decorative scheme being intrusted to Mary C. Bates of San Francisco. In the rotunda the effect of the fountain, with circular basins and a lofty palm with spreading crown rising from its centre, is extremely beautiful, the green of the tree and the plants around its base contrasting with the terra cotta of the fountain, and the water trickling over moss-covered rocks, or rather their semblance in staff. To the right of the palm-tree is the pampas palace exhibited by Mrs. Strong, of Whittier, Los Angeles county. It is decorated with pampas plumes as soft as feathers and worked in tasteful designs, the interior furnished with articles made of the same materials. From the women of Alameda county came an attractive exhibit, the feature in which is a clock with framework of onyx and surmounted by marble figures, the numbered hours on the dial-plate encircled with pictorial illustrations of prominent buildings. A carved wooden mantel is the joint work of two Alameda damsels, and from this depends a curtain embroidered by the sisters of the convent of Notre Dame. The building was dedicated on the 19th of June, the keys being delivered to Governor Markham by James D. Phelan, vice-president of the state board. The governor's speech was followed by several others, and then came a feast of fruit and wine. On the 5th of August a number of argonauts met in their Jackson park home to exchange reminiscences of pioneer days. The 9th of September was selected for California's celebration; for on that day of 1850 she was admitted into the union, the only state to be so admitted without a probationary term. There were the usual addresses, with music, singing, and recitations.

The Utah celebration was also on the 9th of September, Utah being admitted as a territory simultaneously with the admission of California to statehood. At Festival hall Mormons and Gentiles met together, nearly 3,000 in number, among them Caleb West, the governor of the territory, and Wilfred Woodruff, the president of the church, with whom were George Q. Cannon and Joseph F. Smith. After singing by the Mormon choir, Mrs. Richards, president of the woman's board, spoke a few words of welcome, and then came the governor's address, in which he referred to the exodus from Nauvoo, the toilsome journey across plain and mountain, and told how, amid the sage-brush plains of the desert, the Mormons planted their homes, living at times on boiled thistles and stewed thistle tops. The exercises concluded with an address from George Q. Cannon, followed by music and song.

A fountain, the base of which was formed of crude ores and the pedestal of cut crystals, was a contribution from the women of Lewis and Clarke counties, Montana. The bowl was of native silver, with a tube resembling the clematis vine. From Beaverhead county came, also as the gift of women, a table of native woods, its top of mosaic work in several hundred pieces, and on its side a panel made of silver furnished by the Heck mine.



M. W. COBUN



ONE OF WELLS FARGO'S EXHIBITS



THE MIDWAY PLAISANCE FROM THE FERRIS WHEEL



CHAPTER THE TWENTY-FOURTH

THE MIDWAY PLAISANCE



IF to any class of visitors the Columbian Exposition was somewhat of a disappointment, it was to those who went there merely in search of amusement. Instruction rather than amusement, but instruction conveyed in its most attractive form, was the main purpose of the Fair, and surely there were never such opportunities for a comparative study of what has and is being accomplished in every branch of industry and art. But men would not always be thus instructed; would prefer rather to take such education in homœopathic doses, with a strong admixture of recreation, of fresh air and sunshine, of saunterings among flower-beds and waterways, and above all with plenty of good things to eat and to drink. Hence it was that in favorable weather at least half of the visitors would be found outside the buildings, on the wooded island, on the lagoons, the boulevards, or seated in shady or sheltered spots listening to the music of the bands.

But as places of recreation there were none that would compare with the Midway plaisance, an epitome and also a supplement of the Fair, with its bazaars of all nations, its manifold attractions, and yet with educational as well as pleasurable features. All day long and far into the night this spacious thoroughfare, a mile in length and 600 feet in width, was crowded with sight-seers who, whatever else they missed, would make the tour of this novel and heterogeneous exhibition. Entering the avenue a little to the west of the Woman's building, they would pass between the

walls of mediæval villages, between mosques and pagodas, Turkish and Chinese theatres, past the dwellings of colonial days, past the cabins of South Sea islanders, of Javanese, Egyptians, Bedouins, Indians, among them huts of bark and straw that tell of yet ruder environment. They would be met on their way by German and Hungarian bands, by the discord of Chinese cymbals and Dahomean tom-toms; they would encounter jugglers and magicians, camel-drivers and donkey-boys, dancing-girls from Cairo and Algiers, from Samoa and Brazil, with men and women of all nationalities, some lounging in oriental indifference, some shrieking in unison or striving to outshriek each other, in the hope of transferring his superfluous change from the pocket of the unwary pilgrim. Then, as taste and length of purse determined; for fees were demanded from those who would penetrate the hidden mysteries of the plaisance, they might enter the Congress of beauty with its plump and piquant damsels, might pass an hour in one of the theatres or villages, or partake of harmless beverages served by native waiters. Finally they would betake themselves to the Ferris



A JACKSON PARK ESKIMO



LADY ABERDEEN'S IRISH VILLAGE

wheel, on which they were conveyed with smooth, gliding motion to a height of 260 feet, affording a transient and kaleidoscopic view of the park and all that it contains.

In this miniature fair with its stir and tumult, its faces of every type and hue, its picturesque buildings, figures, and costumes is the most graphic and varied ethnological display that was ever presented to the world. All the continents are here represented, and many nations of each continent, civilized, semi-civilized, and barbarous, from the Caucasian to the African black, with head in the shape of a cocoa-nut and with barely enough of clothing to serve for the wadding of a gun. Here, in truth, one may learn more of foreign lands,

their customs, habits, and environment, their food and drink and dress, their diversions and their industries, than years of travel would teach him. If here and there is a certain admixture of indecency, so broad at times as to call for the interference of the authorities, this does not detract from the value of an exhibition richer and more comprehensive than any before attempted.



LORD ABERDEEN

Entering the plaisance is first observed, on either side of the avenue, a nursery of fruit trees such as are raised on French and California soil, with miniature groves of evergreens from the northwest, and other duplicates of the out-door exhibit in the Horticultural department. Then comes a line of low thatched cottages whose appearance indicates the abodes of cleanliness and thrift. Here is a display of Irish industries, within what is known as Lady Aberdeen's village, largely organized by one who has devoted many years of her life to the good work thus represented. In this she first became interested during her husband's



LADY ABERDEEN AT HER SPINNING-WHEEL



PETER WHITE

term of office as lord lieutenant, and as president of the Irish Industries association, assisted by the late Peter White, its secretary, and with his wife as manager of the enterprise, gave to the Columbian Exposition one of its most attractive features.

The main entrance reproduces in fac-simile the doorway of a chapel built on the rock of Cashel in the opening years of the twelfth century by Cormac, "the bishop king of Munster." Passing through this arched portal, its panels enriched with mouldings and heads in low relief, the visitor enters the cloisters of Muckross abbey, the original of which, a picturesque but melancholy ruin, stands hoar and solemn amid the most beautiful scenery of the lakes and mountains of Killarney. But

here are no priests at prayer or study; no sound nor sign of devotion or of penance; for like everything else about the village, these cloistered retreats are essentially practical. Opening the door of one of the apartments, we find here around a turf fire above which a potato pot is boiling, a number of men carving trinkets, furniture, and articles of church decoration. Thence we may pass to other rooms or cottages where various industries are in progress. In one young women are busied over lace and crochet work, as made in the cottage



MRS. WHITE

homes of Limerick and Carrickmacross; in another there is knitting and the making of material for homespun; in a third, embroidery; in a fourth the carving of bog-oak, of which there are many beautiful specimens. Elsewhere dairy-maids, rosy and buxom, are showing what their deft fingers can accomplish with the aid of modern utensils and the milk of Kerry kine.

Adjacent to the cloister of Muckross is the cottage of Lady Aberdeen, named "Lyra-ne-Grena," that is to say, the sunny nook, and over its door the inscription in Keltic, "Cead Mile Failte." Its quaint, old-fashioned windows are shaded by the low, overhanging roof, with a frieze



ST. PATRICK'S BELL



COTTAGE IN LADY ABERDEEN'S VILLAGE

of shamrock in the interior, whose walls are frescoed and tinted in green. Much of the antique furniture of Irish oak or mahogany consists of historical relics. There is an old spinning wheel to the use of which her ladyship is no stranger, and in one of the corners is a writing desk that formerly belonged to Thomas Hood. Carpets and curtains represent Irish industries, and there are prints upon the walls of popular subjects, with portraits of famous men, as O'Connell, Swift, and Pope.



AN EXHIBIT OF LACES



WEAVING AND SPINNING



MODEL DAIRY

paniments for singers of national airs. There is also Tara's hall, in which are many relics, with duplicates of the ancient metal work fashioned by a Dublin jeweller and briefly described in the chapter on "Foreign Manufactures." In this connection may be mentioned the harp of Brian Boroihme, bequeathed to his son Donagh, by him presented to the pope, and by the pope to Henry VIII, this precious heirloom passing, after further changes of ownership, into the museum of Trinity college, Dublin, where now is the home of the original. Finally there is the village museum, where are many objects of interest, with photographs of Irish antiquities, the latter a contribution from Lord Dunraven.

At the opposite side of the plaisance, on a site originally allotted to a Bohemian glass company, is a building which bears upon its front the



LADY ABERDEEN'S COTTAGE



IRISH RELIC

inscription, "International Dress and Costume Company." Around its entrance is usually gathered a larger crowd than before the more pretentious structures that line this cosmopolitan thoroughfare; for within are five and forty damsels fair to look upon, selected from forty-five countries to represent as many national types in typical costumes, fashioned, it is said, by the great man milliner of Paris. To a Chicago journalist belongs the credit, if credit be due, for this novel and daring exhibition. With the aid of certain business men, by personal interviews, by liberal advertising and expenditure, and above



SHRINE OF ST. PATRICK'S TOOTH

Passing thence across an open court we come to Blarney castle, built in the fifteenth century by one Cormack MacCarthy, a brave man and a strong, on a site where Druids held their mystic rites long before Saint Patrick and his white-robed disciples set foot in the land of Erin. Its counterpart at Jackson park is a three-story building, set apart for the village workers; but for visitors there is a winding staircase, from the top of which one may creep to the battlements at risk of life and limb and there kiss the magic stone and obtain a view of Ireland in the form of a large relief map. But it is a prosaic structure, with little of the romance contained in the original, and especially is missing the creeping ivy on the walls.

In a building known as the "Sheppa" there are more Irish industries. Then there is the music hall, with pipers and jig dancers, where also a young female harpist from the Dublin academy of music plays sweet accom-



THE HARP OF BRIAN BORU



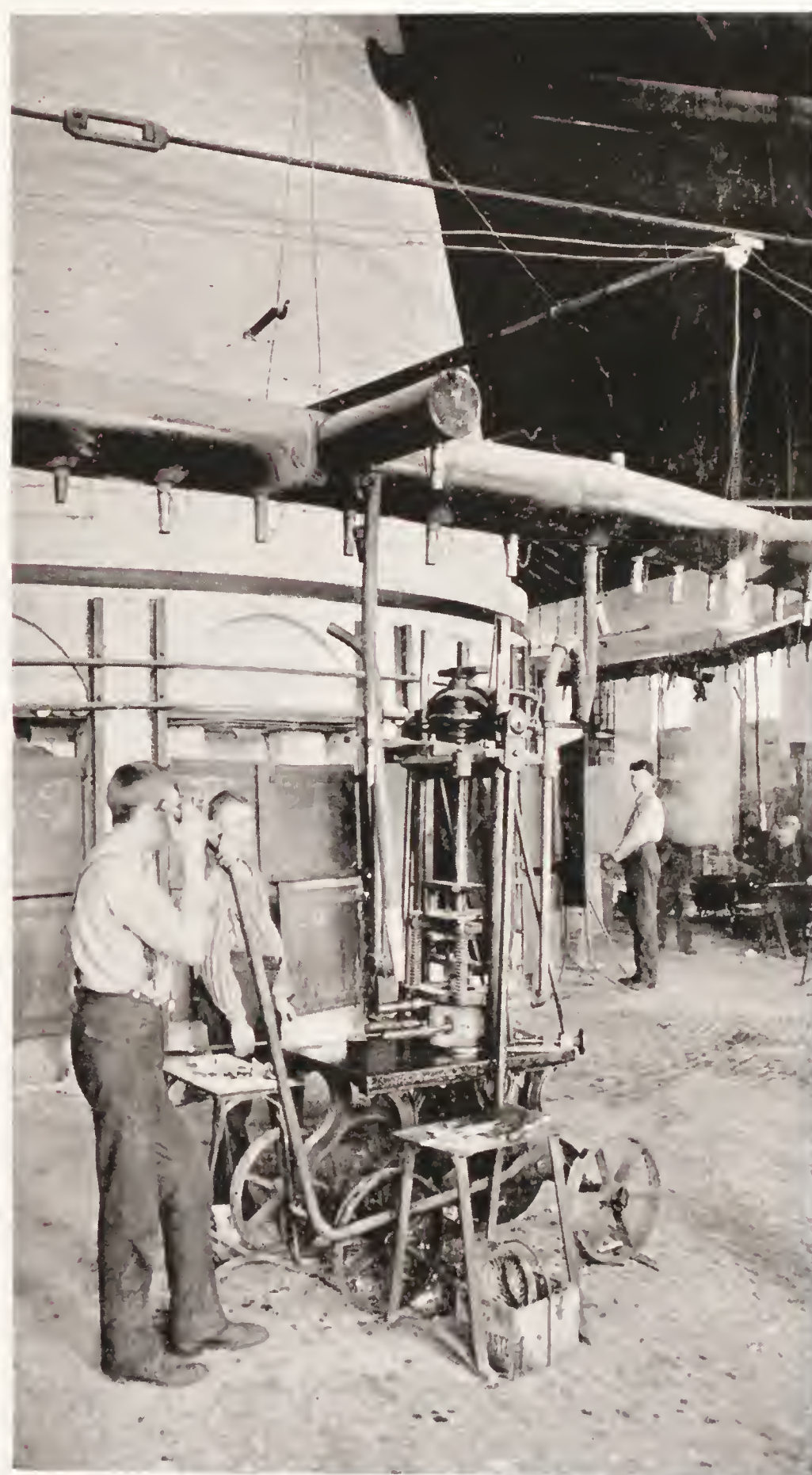
EXHIBIT OF SUBMARINE DIVING

company, which stands well back from the plaisance as it passes under the viaduct of the Illinois Central railroad, is an object of passing interest. Although less an exhibit than a portion of the business machinery of the Fair, many visitors pause for a moment to observe the methodical workings of one of the most prominent organizations of its kind. Across the avenue is a plain, two-story house of red brick, with narrow front and neat interior, representing a type of residence occupied by thousands of Philadelphia workingmen. Diagonally opposite, and under the viaduct of the railway, is a small frame building on which is the sign: "Old-Tyme Farmer's Dinner." Here pork and beans, doughnuts, pies, and other viands are served by Vassar and Wellesley girls, attired in costumes of the olden days, on little square tables with horn-handled knives, two-pronged forks of steel, and the quaintest of antique dishes. The idea of furnishing such meals originated with Mrs Brinton, better known as "Mother Southwick," the name which she bore at the Centennial Exposition, where she presided over a similar place of entertainment. Near by she has reproduced another of its features in the model of a revolutionary log cabin, with its two rooms and loft, the parlor extending across the building, and with yawning fireplace, crane, and kettles, and all the other furnishings of a century ago. Opposite the door is ranged upon a sideboard the family plate; and here are ancient hymn-books, candlesticks, and spinning wheels, and oldest of all, the cradle of Peregrine White, the so-called "babe of the Mayflower."

In an unpretentious structure known as the Scenic theatre are presented through the medium of electricity effects of dawn and sunrise, midday, twilight, moonrise, the night sky gemmed with stars, thunder-storms and fair weather, as seen in the Tyrolean Alps, accompanied by such instrumental music and weird yodling as the traveller hears in these favorite resorts. A small building across the way is almost filled with a tank, in which exhibitions are given in submarine diving, for the purpose, as is announced, of showing how lost articles are recovered at sea. In the vicinity is a model which illustrates the working of a Colorado gold mine, the mechanism, which is operated by electricity, including bucket, pump, hoisting cage, and cars, such as are used in the Saratoga mine in Gilpin county. The mountain is shown as though cut in two, with the mine on the foot wall of the vein, thus exposing its underground workings. On the highest level men are

all by dint of phenomenal self-assurance, he collected and attired these representative beauties of Italy and Greece; of Germany, France, and Austria; of England, Scotland, and Ireland; of Cuba, Mexico, and all the Americas. This was commonly known as "the Congress of beauty," but also by a score of other titles, by any title in fact, rather than the one which appears above the doorway. As to the quality of the display, whether of face, figure, or costume, there was much difference of opinion, and as those of my readers who cared to see it have doubtless judged for themselves, it is unnecessary here to make further mention of the subject, except perhaps to say that better looking women, and better attired, can be seen any day in the cities and towns of the United States.

To foreigners the Adams Express



FURNACE ROOM. LIBBEY GLASS WORKS

seen at work, with cars running to the ore chutes, where they are filled and then returned to the shaft, and hoisted to the surface. Here also are the shaft houses, blacksmith shop, powder magazine, boarding-house, ropeway, stamp-mill, water flumes, dump, ore-bins, piles of wood for timbering and all other necessary appliances.

It was intended, as I have said, to hold near the park entrance to the plaisance an exposition of Bohemian glass manufacture; but the plan was abandoned and the exhibits placed in the Austrian section of the Manufactures building, though without any demonstration of the processes whereby they came into existence. Such industries are by no means neglected, however, among the shows of the plaisance, as appears in two large structures west of Mother Southwick's cabin, facing each other on either side of the avenue.



WEAVING GLASS FABRICS

here an exhibition of art in its application to glass and mosaic work.

Opposite is a more substantial structure, with corner towers and domed central roof, glass in prismatic forms being grouped along the gravelled walks which approach it, and in a case near by specimens of glass spinning of wondrous delicacy. Here is the exhibit of the Libbey Glass company, showing not only its products but a complete working establishment, with modern machinery and apparatus for manufacture. The main vestibule leads into a semi-circular glass-house, or blowing room, with melting furnace in the centre, in the form of a truncated cone. Just within its circumference and a little above the base are the melting pots, enclosed in a metallic canopy, the heat which enters from below being generated from crude petroleum pumped through pipes from Ohio wells. After being subjected to a heat of more than 2,000 degrees of Fahrenheit, the crude materials are in the form of a molten mass, ready for



SMOOTHING AND POLISHING

the one on the south resembling an Italian cathedral, rich in coloring of gold and green, the winged lion which surmounts it recalling a similar figure in the square of St Mark's at Venice. On the small island of Murano, near that city, is the factory of the company which erected this palace of glass and mosaic work, an enterprise established more than a quarter of a century ago, not only as a business venture but to revive the ancient industry of ornamental glass work in which Venice was at one time preëminent. Among the best of the enamelled mosaics are two scenes in the life of Columbus, which at the close of the Exposition were to be transferred to the Columbian museum in Chicago. Some of the most artistic specimens from the Murano factory, gems which are scattered among the museums and churches of Europe, are also shown as reproductions, and there are ancient toilet bottles, cups and goblets, oriental enamelled glasses, renaissance filigree and laces fashioned in glass, with etched and frosted glass in colors of sapphire, agate, topaz, jasper, onyx, and amethyst. In a word there is



ENGRAVING AND ETCHING



CONGRESS OF BEAUTY

1. The Grecian Type 2. An Oteroone. 3. A Welsh Girl 4. Swedish 5. A Star of the East
6. German 7. From Norway 8. Of the Orient 9. American



ST LAWRENCE GATE

the blow-pipe of the "gatherer," who reaching into one of the pots, takes up a little of the substance upon the end of his hollow rod and passes it to the blower. The latter rolls it briskly upon an iron slab and then, as required, expands it by blowing through the pipe in a downward position, or contracts it by directing the pipe upward. When the material has

reached the proper consistency, it is turned with a solid iron rod, and by means of wooden tools shaped into plaques, plates, and other forms. After leaving the blowing room, all glassware is subjected to a graduated or annealing heat, so tempering it as to resist changes in temperature.

Above the blowing room and the tempering oven are quarters for the cutters with their steel wheels, the smoothers with their wheels of sandstone, and the polishers with wheels of wood, abrading substances being used of various degrees of hardness. A more interesting process than any, though of less practical value, is the manufacture of what is termed glass cloth;

CROWDING INTO DONEGAL VILLAGE



INTERIOR VIEW

cut-glass bowl at its side, recently manufactured by the company. Attention is also attracted to ice-cream sets encased in brass-bound morocco, to sherbet and punch jugs of Roman design, to quaint decanters of Venetian shapes, graceful celery trays, ice-tubs, honey dishes, and a lamp of elaborate pattern designed for a banquet hall. Among articles in spun glass there are curtains, portières, and decorations for ceilings and walls, with lamp shades and other fancy articles beautifully painted, all of them intended to show the adaptability of spun glass to artistic purposes.

Opposite the Libbey works is the zoölogical arena of Carl Hagenbeck, who claims to have domesticated and trained more wild animals than any living man. The programme is both amusing and

but this is too complex here to be described in detail. Other departments belong to the engravers and etchers, and those who decorate the various articles in appropriate colors. Finally there is the crystal art room wherein are displayed the finished products of the factory. Ebony wood work forms an effective setting for the cut-glassware at the sides of the room, the upholsterings and tapestries of spun glass in the centre, and the ceiling decorations made of the same material. At the entrance is a so-called Henry Clay punch-bowl of 1812 in pressed glass, which though of excellent workmanship, is in marked contrast with the



WISHING CHAIR

varied, for his menagerie includes elephants, lions, tigers, leopards, bears, dogs, pigs, goats, sheep, horses, ponies, zebras, and boars, with monkeys galore and many cases of storks and parrots, thus affording the possibilities of infinite combinations and forms of entertainment. Prince, the equestrian lion, rides on horseback and springs over banners with the grace and agility of a circus girl. Another lion rides in a chariot, drawn by a couple of Bengal tigers, while a brother tiger balances himself on a revolving globe. Polar bears walk the tight rope, and black bears roll down a toboggan slide. White goats frisk around the ring in company with spotted panthers, and a tiny poodle holds the hoop for a great black panther whose breath might blow him away. The most incongruous elements of the brute creation are thrown together in this amphitheatre, violating all preconceived notions of the forest and jungle by associating as neighbors and friends. So tame are the beasts that at times the chief keeper takes his lions or other performing animals for an airing around the plaisance, despite the protests of Columbian guards and special police.

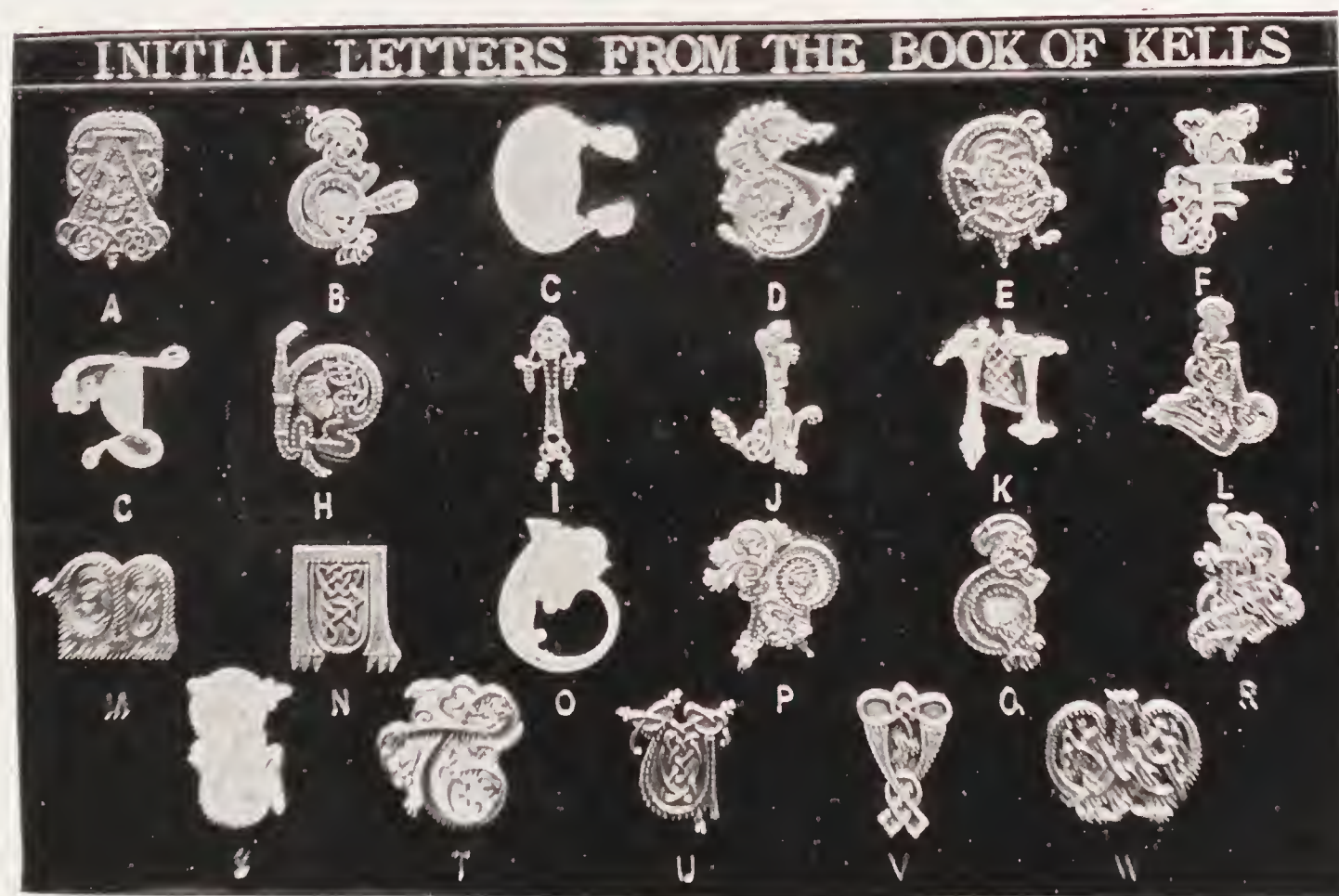


SPINNING WHEEL

Passing from the arena, the pilgrim of the plaisance observes at the opposite side of the avenue an ancient looking gateway flanked by towers, and beyond and above, a picturesque group of castellated structures. This is the Donegal Castle Irish village and contains the exhibits of the Donegal industrial fund, founded by Mrs Ernest Hart, who commenced her labors more than a decade ago, establishing schools for instruction in various industries here illustrated as in Lady Aberdeen's village. In the good work thus accomplished she received the hearty coöperation and sympathy of other women, whose sole aim was to educate the Irish peasantry in home industries, and to furnish a market for their products without making them objects of charity. Substantial aid was also rendered by the prince of Wales, by Gladstone, Cardinal Manning, and other influential men in church and state; so that presently factories were built and operations conducted on a larger scale.

But it was mainly through the efforts of Mrs Hart that these results were accomplished, as fully exemplified at the Fair. Beginning on a small scale, with 50 pounds of wool weighed out on her kitchen scales, and with £100 worth of goods stored in the bath-room of her London home, she gradually taught, through hand-books translated into Gaelic and a staff of instructors trained by herself in arts which she had first to

learn, the processes of spinning, weaving, drafting, lace-making, wood-carving, embroidering, and dyeing, the peasantry attaining a standard of excellence which won for them more prizes at the Paris Exposition of 1889 than were awarded to any class of British exhibitors. To this task she devoted ten anxious and laborious years, overcoming difficulties which to women of common mould it would seem impossible to surmount. The people for whom she labored lived in a region separated by 40 miles of bog from the nearest railroad station, its one narrow harbor inaccessible except at times to steamers of the lightest draft. On its barren and rocky soil no horse plough could be used, and even if surplus products were raised there was no



USED IN THE KELLS EMBROIDERIES

outlet to market; for with almost impassable roads during the greater part of the year, the freight to London on a ton of goods was five times as much as from London to New York. And yet in this region there were 100,000 inhabitants, of whom a large proportion, though honest, industrious, and always willing to learn, were in a state of chronic destitution and not infrequently of actual starvation. Such was the district which the patroness of the Donegal village raised from its abject condition to one of relative prosperity, while asking for



its manufactures no more than their market value. Said the lord mayor of Dublin, while speaking on the village green on Irish day: "We ask not for your compassion nor for your pity, but would simply place before you articles recommended by their cheapness, their artistic beauty, and their excellent workmanship."

In the Donegal village are so many features of interest in its artistic presentment, its industrial aspect, and its record as a national enterprise, that it is difficult to condense into reasonable space a description of its character and contents. The architectural designs were for the most part the result of much thought and painstaking; but the drafting of them was the inspiration of a night,

the credit for the final elaboration of the plans being largely due to Geoffrey Hamlin of New York. The façade as seen from the entrance at the plaisance reproduces the St Lawrence gate, of which the original has stood for six centuries or more in the little town of Drogheda. Passing the portcullis of the keep a view of the village is obtained from its archway, presenting a scene that is quaint and picturesque, and essentially Irish. Around the green are grouped the white-washed cottages in which are conducted the industries fostered by Mrs Hart and taught in her technical schools. In one of the cottages wool is being spun into a fine firm thread by an Irish lass, as in her home at Gweedore, and this a weaver warps on his frame and weaves on an antiquated loom into the soft homespuns which have won gold medals and highest awards at



six international exhibitions, receiving high honors from the judges of the World's Fair. Elsewhere lace-making is in progress on a tambour frame by one of the oldest workers for the fund, whose filmy fabrics were carried away with delight by the infanta Eulalia, and have formed part of the trousseaus of royal princesses. Here also one of the pupils of the technical lace school is at work on Torchon laces of colored flax, in tints and materials patented for the benefit of workers, and registered under the name of "the Kells laces," now largely used for the decoration of furniture and table linen.

In the weaving cottage Kells linens are being woven on a hand loom, these linens, skilfully dyed by processes invented by the foundress, forming a specialty of the fund. They are largely used as a basis for embroidery and for wall hangings and window curtains by the art schools of Great Britain, and by firms whose business is in the line of art. They also form the basis of the famous Kells embroideries, invented in 1884 as a new Irish industry, and for which was received a gold medal at the International Inventions Exhibition in London in 1885, with high awards at Paris, Melbourne, and other international expositions. In these embroideries flax is used for the material, and the polished threads are worked on dyed and hand-made linens and woollens from designs adapted from the *Century Book of Kells* and from old Keltic manuscripts. In other cottages wood carving is done by young men taken from the plough and educated in London, these being the first Irish lads ever trained for the purpose, many of them returning to their native villages and engaging in business for themselves.

In the banqueting hall of the old castle of the O'Donnells, as here reproduced from drawings loaned by its present proprietor, are portières such as adorn the walls of Windsor and Hawarden castles, their designs selected by the queen and by the wife of William Ewart Gladstone. Here also are Irish point laces in simple



DENIZENS OF THE JAVANESE VILLAGE

and elaborate designs, with hand embroidered court dresses, vestments, altar cloths, table linen, and counterpanes, the last of these articles resembling those which were made in France in the middle ages. There are handkerchiefs ranging in price from a few cents to \$150, and there are homespun garments worn alike by Galway market women and princesses of the blood, all these and other specimens transferred from the village factory at Gueedore to the Donegal village at the plaisance.

Passing into the concert room, adorned with the works of Irish artists and the portraits of those whom Irishmen love to honor, we listen for a while to native melodies, chanted with harp accompaniment by the sweet songsters of Erin. Then stepping forth on the village green, we find ourselves in front of the ruined keep of Donegal castle, once the stronghold of the O'Donnells, the princes of Tyrconnel. In the garden behind rises to a height of 100 feet the round tower, a replica of one of these curious structures built more than a



THE JAVANESE THEATRE

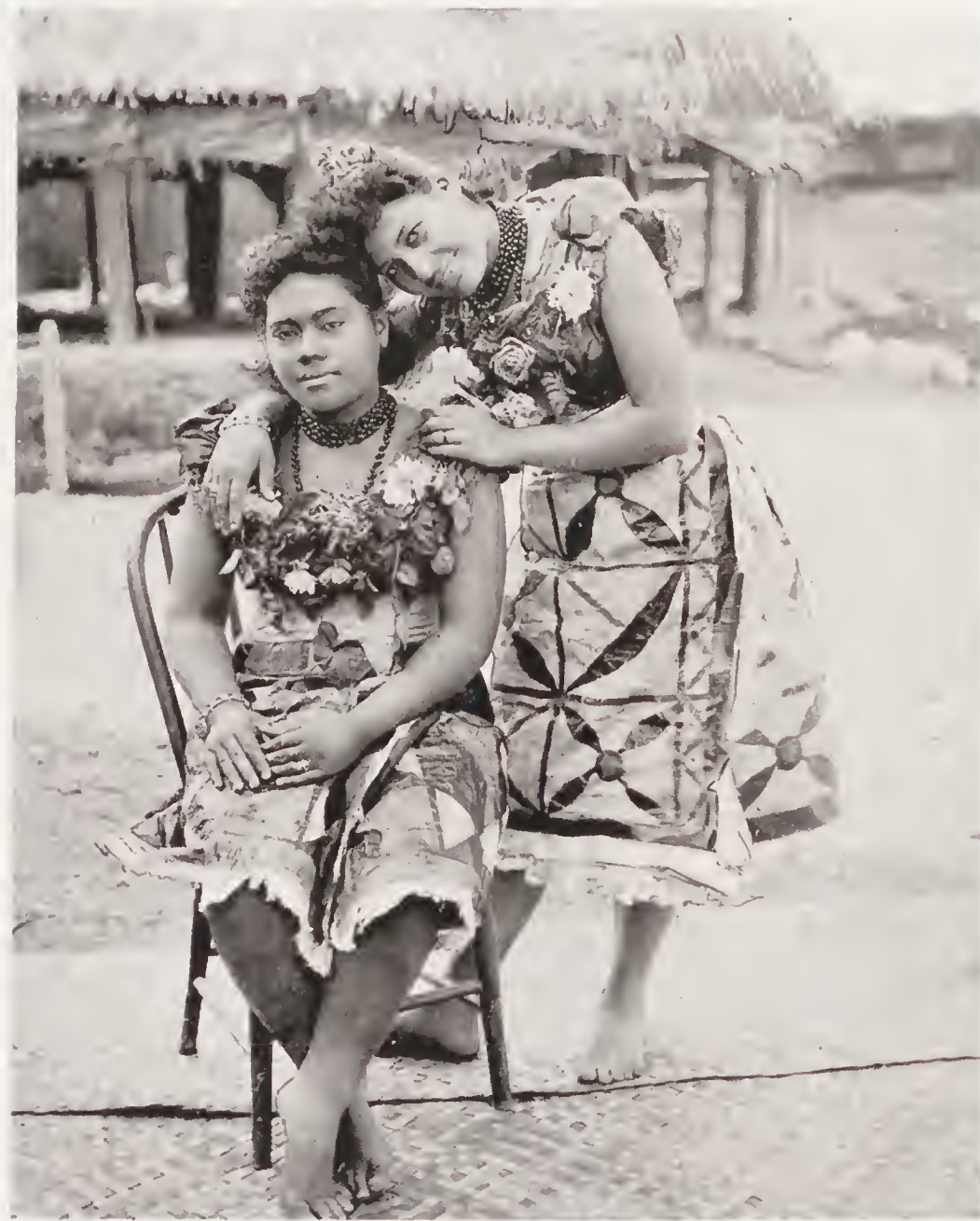
thousand years ago, presumably as places of refuge for the monks and their sacred vessels when Ireland was overrun by the Danes. In this garden is also a reproduction in miniature of the Giant's causeway, and in full size of "the wishing chair."

Under the shadow of Donegal castle is the Japanese bazaar, filled with bronze and lacquer work, with fans and screens, vases and silks, figures of mythological characters, and articles of bric-a-brac such as are exposed for sale in every city of the United States, must of them, be it observed, mere counterfeits of Japanese art and workmanship. While in the bazaar itself there are no fictitious exhibits, there are few that cannot be seen to better advantage in the Manufactures and other departments of the Fair. Hence it is unnecessary here to describe them in detail.

The Javanese village beyond, known also as the Dutch settlement and the South Sea Islanders' village, is among the most interesting features of the plaisance. It is one whose whereabouts will not be readily mistaken; for in front is a miniature wind-mill, such as are used in Java to scare away the myriads of birds that infest the rice fields, emitting a volume of harsh, discordant sound altogether out of proportion to their size. The entrance is in the form of a bamboo archway, above which is a wreath and sword combined, the sign-manual of the old East India company. The entire village is inclosed by a ten-foot fence of bamboo, and consists of some 46 buildings, set on blocks of wood a few feet from the ground, including a temple, two shops where different processes of manufacture are exhibited, and in the central plaza, a tea house in which natives serve pure Java tea, coffee, and cocoa, and a theatre whose main attraction is its dark-eyed, willowy dancing-girls.

From the huts occupied by Javanese workmen to the cottage of the prince yclept Raden Adnen Soekmadilaga, the structures are of bamboo, roofed merely with rushes and bound together with fibres, but

perfectly water-tight and almost as strong as they are flexible. Each of the huts has a portico in front, where women make silk and gold embroideries and filigree work, weave mats and baskets, and dye and stamp their cotton goods, while men are fashioning weapons, brass ornaments, lacquer work, cigarettes, and appliances for Javanese games. The interiors are cheerful and clean, decorated with brightly colored cloths and divided usually by curtains. The cooking is performed in a building separated from the general living apartments, and after each meal there is music rendered on native instruments. In the residence of the prince are richer cloths and



embroideries than are seen in most of the others, with split bamboo matting, scorched to a soft brown, covering the floor. Except for this and the headquarters of the officials, nearly all the buildings contain within them a workshop, where the keepers sit on the bamboo floor with their goods scattered around them. These include not only the various manufactured articles, but small packages of tea, coffee, spices, tin ore, gum, sandal-wood, mahogany, ebony, and other products of the Malayan archipelago. Curious articles made of bamboo and palm, scented roots, rattan, cinchona, preserved fruits and insects, with models of bridges, carriages, and household and agricultural implements, and photographs of picturesque scenery, give some idea of the resources of the Dutch possessions and the capabilities of the natives.

There is a small, square temple of worship or mosque, with the priest sitting in a box on the altar, the roof surmounted by a minaret, whence he calls the devout to prayer. Opposite is the theatre, the only building to which an admission fee is charged. It is merely a large thatched cottage, the walls inside and out being covered with painted squares of bamboo matting. The stage, elevated a few feet from the hall, extends across it and is about ten feet deep, with a series of platforms behind it, each a yard higher than the other, these for members of the orchestra, whose pieces consist of a violin-shaped

instrument with two strings, a small bamboo flute, and brass and copper gongs ranging in size from a saucer to a wash tub. Each gong has a knob in the centre which is struck with a stick, wound at the end with palm fibre; but the music is simple and sweet, differing entirely from the ear-piercing discord of a Chinese orchestra. Especially is it adapted to the slow, gliding movements of the dancing-girls, who in their way are as piquant and certainly more modest than their western sisters of the stage. With bare arms, shoulders, and feet, but with no unseemly exposure of person, their slender, lithe, and delicately rounded forms are decked in embroidered silks and velvets, and with bracelets and necklaces of gold. The dances constitute a series of graceful poses, the movements almost confined to the portion of the body above the waist, and all having a certain dramatic or symbolic significance. Although the dancing-girls of Java are petted and indulged in a way that would turn the heads of most of their sex, they conduct themselves as befits maidens who are educated by the priesthood, belong to a religious order, and are of such birth and character as to be sought in marriage by nobles and princes.

Of the eight dancing-girls engaged at the theatre four were sent by the sultan of Solo, a vassal monarch tributary to the home government and reigning over the central part of the island, while the other four, with the male dancers, actors, wrestlers, fencers, and kite-flyers, come from the Preanger regencies, a western province of Java. All are in charge of Prince Adnen, who, having made three pilgrimages to Mecca, ranks as a high priest. He is assisted by Carlo Ferrari, foreman of the village, a man who has resided in the Dutch



SAMOANS

East Indies for more than a quarter of a century, and is there esteemed as a hunter of renown. Among the employés are several from the court theatre, and the production here of a comedy which has held the boards of Javanese temples of the drama since time immemorial should be an event in the dramatic annals of the west. One man describes the humorous incidents, and the other actors and actresses delineate them in pantomime, the dancing girls appearing between the acts, as do the wiry fair featured athletes. The last are of a superior breed to the majority of the village population, forming in fact a race in themselves, like the professional athletes of Japan. From babyhood they have been fed, clothed and trained with a view to their future career, and never marry outside their caste.

Before leaving the village, a call should be made at the cottages of the directors, where are costly and elegant fabrics, rare works of native art, and not a few curiosities. Here are krisses or daggers, curved and straight, with blades of absorbent steel, engraved with



ROUNSEVILLE WILDMAN

dragons and set with costly jewels, handles of precious wood and sheaths of solid gold. These are the property of G. J. L. de Bruyn, who as manager of the village and one of the directors, occupies a residence adjacent to the theatre. A number of rhinoceros' feet are also on exposition, a portion of them fashioned into a lady's toilet case. In a cage just within the entrance is an orang-outang, all conscious of the honor conferred on him, and near by are men armed with long poles, to the ends of which sharp thorns are fastened, pointing backward. These, however, are not to guard the animal, but to represent the native police, and should some unruly inmate get beyond the control of the high priest or the

Columbian guard, he would find himself caught in their clutch, though no such occasion was apt to arise within the peaceful confines of the Javanese hamlet.

The Samoan village or South Sea settlement across the avenue is also essentially native, the entrance



THE SULTAN OF JOHORE

being in the form of a large war canoe, constructed of dark redwood bound with fibres, and as figurehead, the rude carving of a sea god. Sails made of matting, long oars, a wooden trough or gong, bows, arrows, axes, and other implements of warfare are displayed, while the boat itself is gashed and seamed from hard service on the Pacific. In front of the entrance is the house which formerly belonged to Mataafa, the prince who rebelled against German rule and was deposed. It is shaped like a bee-hive, with apex some thirty feet above ground, and is constructed of the wood of the bread-fruit tree, which in Samoa is proof against ants. In this hut and in one erected in the centre of the village, are the principal curios, which include specimens of tapa cloth made from pounded and tanned strips of mulberry bark, fans, war-clubs, native ornaments, cooking utensils, miniature canoes, cotton fabrics, and



THE JOHORE BUNGALOW



PANORAMA OF THE BERNESE ALPS



INTERIOR TURKISH MOSQUE

various trinkets, shells, and native woods. But the most graphic feature of the exhibit is in the natives themselves—men, women, and children. When the weather permits they are clad in strips of tapa cloth, as scant as decency allows, the girls and women being decked with wreaths of flowers of which they are passionately fond. The men sing their war songs, the casting of spears, the throwing of axes, the rush of the canoe, and the shock of battle being depicted in the dance. The tall and by no means ill-favored women have their own songs and dances of a festive and more pleasing nature. All sing and dance, partaking at times of kava, the national drink, the mode of life resembling that in the Javanese village, except that there is more war in the atmosphere. The people are clean and hospitable, and their houses, thatched with wild sugar cane, the floors being spread with mats, are cheerful and airy. Mats, it may be here remarked, play a most important part in



TURKISH TAPESTRIES

the life of a Samoan. When a tribe goes to war the first thing to be done is to secure the mats in a place of safety; for they descend as priceless heirlooms from family to family, and without them a bride's dower would be considered entirely incomplete.

The Samoan village is in charge of Henry J. Moors, an American who has lived in Samoa for a score of years, is a master of the South Sea dialect, the confidant of the deposed Mataafa, induced the islanders to leave their homes in Fiji, Wallis island, and Samoa, and is responsible for their safe return, the exhibit being organized by the Oceanic Trading company, of Chicago.

Of all the foreign countries which find expression at the Fair none are better represented than Johore, a sultanate at the southern extremity of the Malay peninsula, rich in timber and other woods, and with a soil well adapted to the growth of rice, coffee, tobacco, sugar-cane, and other tropical products. Of the display contained in the Agricultural building mention has already been made, and elsewhere, especially in the Johore bungalow, occupied by the retainers of the sultan, are other exhibits, of which Rounsevelle Wildman is in charge, forming together a complete exemplification, not only of the productions, but of the buildings, implements, arms, dress, and customs of this cosmopolitan people, which includes besides Malays, Chinese, Javanese,



TURKISH BAZAAR



THE TURKISH SULTAN'S SILVER BED

tain it is that if panoramas can ever be classed as works of art, this mammoth depiction, covering more than 6,000 square feet, is worthy of that distinction. Of Alpine paintings there is no lack, and scores of times have the Jungfrau and the Matterhorn been placed on canvas, their beauty and sublimity, their scenic effect and stupendous proportions rendered so far as such rendition was possible. But here is not a single alp but an entire range of alps; not a mere prostitution of nature to catch the eye of the sight-seer, but an interpretation of the genius of the mountains in all their majesty and loveliness.

By a citizen of Geneva, Henneberg by name, three Swiss artists were chosen for the task, men of repute, but each in a separate line of art, and forming together an excellent combination for such an artistic enterprise. These were Eugène Burnand, eminent as a landscape and animal painter, and perfectly at home in Alpine subjects; M. Furet, also a landscape artist, whose themes are usually chosen from the middle regions and the plains; and Baud-Bovy who passes much of his time in studies of local life, and especially the life of mountaineers. By this trio were chosen four collaborators, and to these were later added three Parisian artists. In the summer of 1891 the party encamped on the summit of the Mäennlichen alp, and there passed several months in study and sketching; then returning to Paris, they shut themselves up in their studio, a large circular shed, formerly used for a military panorama, and in October of the following year the work was completed, receiving from the ablest of critics unqualified commendation and winning for its artificers the cross of the legion of honor.

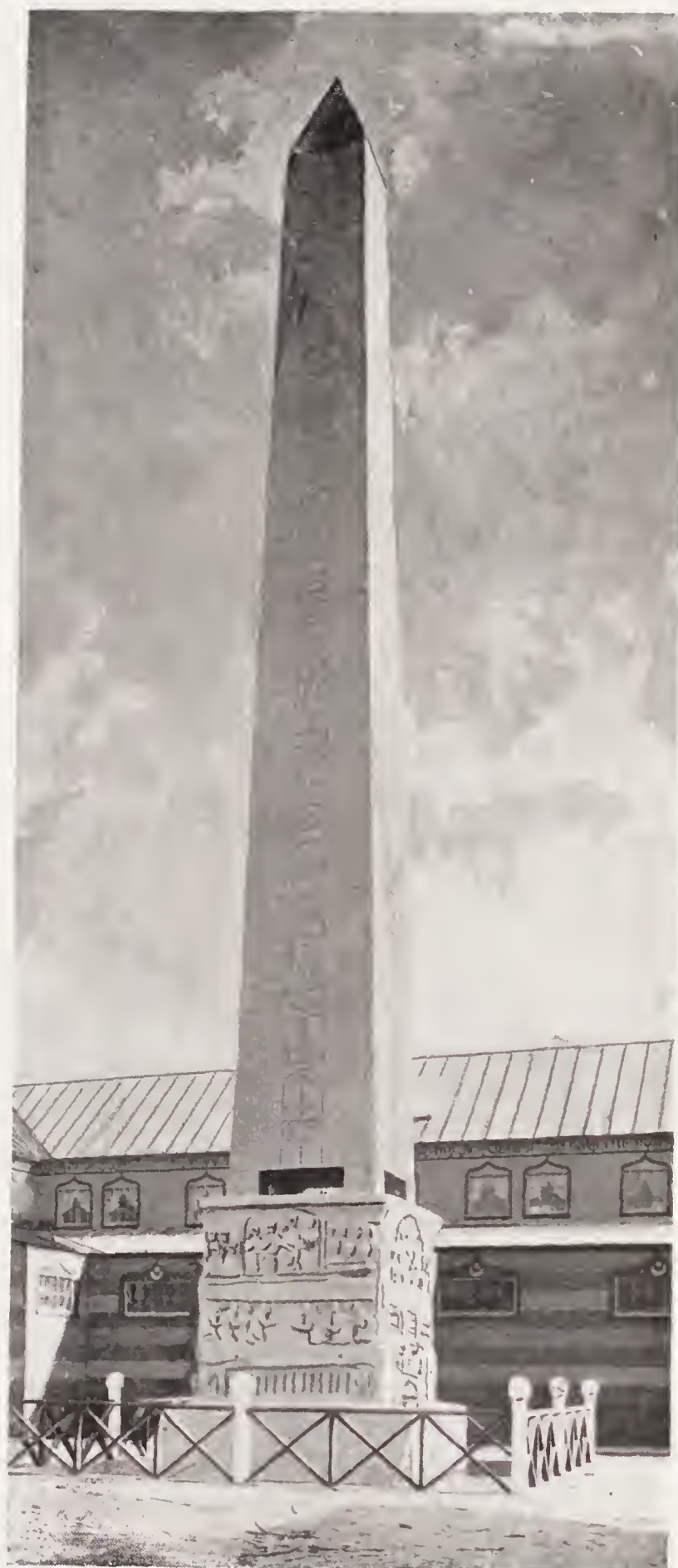
Standing on an inner platform which here represents the Mäennlichen, its summit facing the Bernese alps and standing like a tall promontory between the valleys of Lauterbrunnen and Grindelwald, the spectator views, as from a belvedere, the entire panorama of the Oberland. Here are all the most beautiful and majestic elements of alpine scenery; fields of virgin

Siamese, Arabs, and Dyaks. In models are structures of many patterns, from the rude huts of the aboriginal Saki and Jacoons to the palace of the rajah and the mosque where his subjects worship. There are also models of every form of boat used by the aboriginal or by the modern Malay and Chinaman, with a primitive forge and blacksmith's tools and household and other utensils of quaint device. There are costumes of many descriptions, from such as are worn by the sultan's company of Chinese actors to a bridal dress and to the usual attire of the various classes, together with the loom on which is woven the national garment known as the sarong. The bungalow itself was built in Johore, is thatched with palm and raised several feet above ground, as is the custom in that country for protection against tigers, snakes, and ants. In the upper room is the bed of a Malay rajah and the throne on which he sits at meat.

Passing the natatorium on the southern side of the plaisance, we come to the panorama of the Bernese Alps contained in the building adjacent, and as this represents, as I have said, the sole contribution of Switzerland to the department of Fine Arts, it is worthy of more than passing mention. Cer-



"FAR-AWAY" MOSES



OBELISK IN TURKISH VILLAGE

diverse and heterogeneous elements. Even among the higher alps, where Wetterhorn and Shreckhorn, Eiger and Jungfrau raise their snow-capped summits thousands of feet above their neighbors, there is a certain rhythm of outline, a balance of plane, in keeping with the design and yet a faithful reproduction of nature's handiwork. The verdure on their lower slopes and the landscape vistas at their feet all add to the general effect, while a dark network of forests affords an artistic setting for plains and valleys. "I have seen many panoramas," said the president of the Alpine club; "but I never saw one that impressed me so profoundly as this. I hope to see it again; since we are assured the painting will be returned to Paris after the Columbian Exposition for which it was intended."

In connection with the panorama of the Bernese alps may be mentioned that of the volcano of Kalauea, displayed in a polygonal building further to the west of the plaisance and on the opposite side of the avenue. Over the portal is the figure of Pele, the Hawaiian goddess of fire, its pose suggested by the well-known legend of a race wherein the goddess, being worsted by a native prince, pursued him in a chariot of molten lava, hurling fire-brands after him as he sought refuge in the sea. Circling the walls within are some 22,000 square feet or nearly half an acre of canvas, whereon is depicted "the inferno of the Pacific," the largest volcano on the face of the earth. While not without merit, it does not compare with the other as a panoramic painting, the effect being largely produced by electric lights, pyrotechnics, and other mechanical contrivances. The point of observation is in the very heart of the crater, and not on its brow where thousands of travellers have stood. Gazing upward and around, the spectator is encompassed with

snow; glaciers and walls of rock, seamed with cascades or interlaced, as with threads of silver, by the filmy veil of waterfalls; valleys and cañons furrowed by mountain torrents; grass-covered slopes and the sombre foliage of forests, with here and there a peaceful hamlet nestling among lush meadows and thriving orchards. Then comes the reverse side of the picture, a spacious undulating plain, with the village of Interlachen, the blue waters of Lake Thun, and beyond, the dim outline of Jura, all forming a scene of surpassing loveliness—the idyll of the pictorial drama.

But, as is remarked by Philippe Godet, laureate of the academy, the "keynote of this grand symphony is the imposing pile of the Bernese alps, which displays itself from the Männlichen in all its magnificence. Here is the Jungfrau, bathing its pure brow in the ether; to the right, the Blümlis alp with its finely cut profile; the broad ridges of the Breithorn and Tschingelhorn; to the left of the queen of the Oberland, the Mönch, with its huge steepes of ice; the Eiger, shooting into the air its rugged silhouette and turning its precipitous front to the setting sun; the Schreckhorn, darting solitary into the blue; the Wetterhorn, moulded and poised like an ideal temple. At the feet of this

range of giants, the two valleys spread themselves lazily out; on the left, Grindelwald, the silvery roofs of its chalets, its fruit trees and ploughed fields, its dark masses of forest, scaling the steep inclines; its cowboys, its herds of cattle white and red; its parti-coloured goats, all basking in the sun; on the right, opening out like a bottomless abyss, the sterner valley of Lauterbrunnen, with the Staubbach and the White Lüttschine, hurrying to join her Black sister."

Perhaps the greatest charm in this half rood of canvas; for in no smaller compass could the impression be conveyed; is the perfect development and relation of all the parts to one harmonious whole, though composed of the most



TURKISH WOMAN



A TURK IN COSTUME

a hissing, bubbling sea of lava, with tongues of flame and clouds of steam rising from fathomless pits to overhanging crags and masses of rock. All this is expressed with studied but not with artistic realism, fragments of rock being blended with painted cliffs on which are dummies and painted figures, presumably intended for tourists, while flash-lights in various colors, with detonation of bombs and crackers, imitate in showman fashion the awful grandeur of an eruption.

Adjacent to the Alpine panorama is the Turkish village, a typical exhibit of the Ottoman empire, spread over a spacious area and arranged in attractive style by Robert Levy, its concessionaire, representing the firm of Saadullah, Suhami and company, Constantinople. Here are no antique castles, no grim weapons or

warriors, no peasants' homes; instead are luxurious pavilions and bazaars, a miniature mosque, a theatre, with Turkish sedan bearers, and costly articles of furniture and decoration, all true to the life of Turkey in Europe and Turkey in Asia. At one corner of the village stands the mosque, with its gilded dome 60 feet high and its slender minaret rising to an equal height. It was erected by special permission of the Ottoman government and dedicated with much pomp and ceremony, as well it might be; for this was the first time that a Mohammedan temple had been consecrated outside the limits of the Mohammedan world.

On the appointed day the muezzin, from his perch in the tall white tower, summoned the faithful to prayers and to the dedication ceremonies. They came from all directions, advancing in long procession some 3,000 strong, headed by a military band. Though accompanied by native musicians sounding their shrill pipes and discordant drums, and by a contingent of Turks in gorgeous uniforms over whom floated the crimson banner of the porte, the majority of the participants were of the Caucasian race. Attired in scarlet fezes embroidered with the crescent, they were popularly known as shriners, and officially as the "Ancient Arabic order of Nobles of the Mystic Shrine," an organization which flourished in Turkey many years before it gained a foothold in the United States, the majority of those who took part in the exercises being members of the Medina temple of Chicago. The procession wound through the village, the men entering the mosque in sandals or without substantial foot-wear, and soon all were at prayer. In his little square shrine, hung with rich tapestry, stood the high priest, and behind him a row of thirteen assistants. The ceremony was of the briefest—merely a recitation of passages from the ritual, in



A ROOM WITH ORIENTAL FURNITURE



TURKISH FABRICS



OUTSIDE THE WALLS OF THE GERMAN VILLAGE



THE GERMAN CASTLE

which the muezzin and his brethren were the prominent figures, the congregation responding with frequent prostrations, and devout exclamations of Allah! A banquet followed in an adjoining hall; a handsome Damascus blade was presented to the Medina temple by the concessionaire, and the celebration was at an end.

Close to the mosque is the refreshment pavilion, with wide arched veranda, its interior decorated with



SIDE VIEW OF THE GERMAN VILLAGE

silken curtains and the finest of oriental fabrics. Here are served lemonades, sherbets and other Turkish drinks, with oranges, raisins, bananas, tamarinds, and pomegranates. To the south is a small structure enclosing a Persian tent, 160 years old, and formerly belonging to one of the shahs, who pitched it many a day in the hunting ground or the battle field. It represents an immense amount of hand-work, the interior being almost completely covered with figures embroidered in silver, gold, and silk. Here also is the sultan's silver bed of solid metal and most elaborately ornamented, both these priceless treasures being guarded day and night. Near it is a large building in which are exhibited the manufactured and other products of Turkey, this forming the educational portion of the display, while in the centre is its commercial feature, in the form of a grand bazaar with 40 booths. Among the articles offered for sale are tapestries, embroideries, rugs, carpets, silver-ware, fili-

gree work peculiar to the orient, brass-ware, precious stones and jewelry, ancient arms and relics, and in a word whatever is produced or found throughout the broad empire of the porte. Restaurants are grouped in the neighborhood, the café proper supplying the genuine Mocha coffee, and offering the visitor a huge water pipe filled with native tobacco. While thus engaged, he listens to the native band, and later perhaps, visits the native theatre, where the favorite performance is "A Wedding in Damascus," in which, after all misunderstandings have been settled and the wedding festivities are actually in progress, the women appear in a series of dances.

In front of the bazaar are reproductions of two ancient monuments, one, near the refreshment pavilion, of Cleopatra's needle, and the other near the café, representing the Serpentine column. The latter was fashioned of three intertwining serpents, and was erected at Delphi to commemorate the victory of Plataea. In rear of the bazaar are cottages in which men and women are engaged in the manufacture of rugs, laces, embroideries, brass-ware, and other industries pertaining to the country. The largest of these buildings is a candy factory and salesroom, the most popular of oriental sweets being known as Rahat-el-Lo-koom; that is to say, comfort of the throat.

But attracting more attention than anything else in the village, is a small, white-bearded man whom Mark Twain introduced to the world many years ago. It is related in *Innocents Abroad* how the author selected him for his guide through the narrow, tortuous streets of Constantinople. Although he could speak English, the man was rather of taciturn mood, and Twain was so much interested in what he saw that he did not care to talk. Finally, after they had travelled together for a while, the latter



ENTRANCE TO THE VILLAGE



PERSIAN DANCING GIRL



PERSIANS ENGRAVING ON BRASS

asked the guide his name. "Moses," was the reply. Now, having always lived in Constantinople, Moses was not specially interested in its sights, and while Twain would be standing before some gorgeous mosque or bazaar, as though rooted with the intensity of admiration, his guide would still keep plodding on. The humorist was so often distanced in this unequal contest that he dubbed him "far-away Moses," and thus he was recognized by thousands who visited the plaisance.

The Moorish palace, adjoining the Turkish village on the west, is architecturally interesting, as of the type so familiar and once so widely represented in Africa and Spain. Within it rugs, tiles, bronzes, swords, works of art, and curios are sold by turbaned Moors, who also act as waiters in the local restaurant. Figures in wax give the visitor a clear idea of a people which once played no mean part in the history of the world, and, if inclined, he may become so entangled in an ingenious labyrinth of optical illusions as to imagine a swart-visaged Berber in every corner. There are also about sixty groups in wax on the second floor, the figures being made in Paris, and representing not only European rulers but historic Americans. Scattered through the building are comely women, some in wax and others of flesh and blood, the skilful disposition of mirrors assisting to make the illusions more complete. In a separate chamber is a gruesome sight in the form of the scaffold and guillotine used for the execution of Marie Antoinette, the executioner and attending officials being shown in wax. In the background a painting represents a crowd of the proletariat gloating over her death, and near the guillotine, the blade of which is rusted with blood, is the wicker basket ready to receive the head of the victim.

In contrast with the Moorish palace and the Javanese colony is the German village, adjacent to the latter and covering nearly one sixth of the northern side of the plaisance. All the structures, 36 in number, illustrate the mediæval architecture of that country, and especially of Bavaria. The visitor enters through the arched portal of a square tower, over which is the inscription "To the Golden Tankard." Within, music pavilions and refreshment halls are plentiful.



ORIENTAL DANSEUSE

Edelweiss beer served by rosy cheeked Bavarian barmaids, with bare, well-rounded arms, flowing freely, not into golden tankards but into capacious beer glasses. Two military bands are on the grounds, the cavalry band in white uniforms, and the infantry in red and blue, thus combining the national colors of the United States. The latter has 48 pieces and is composed of army veterans, its leader being Eduard Ruscheweyh, who served in the wars with Austria and France, and for many years was royal musical director of Prussia.

On the left of the entrance



IN STREET OF CAIRO



MARRIAGE PROCESSION

is the rich and massive façade of a Hessian town-hall, with carved outer staircase—the traditional Bridal stairs. It has a high slate roof, and over its broad gate is sculptured on the frieze the date of erection as in the original—"Anno Domini, 1585." Here are several typically furnished peasants' homes, with figures in characteristic raiment and specimens of home manufactures. The huge base timbers and the crude painting and frescoes are exact imitations, as also are the tall windows of stained glass, venerable in appearance. From the balcony depend festoons of woollen cloth,



NUBIAN DANCING BOY

spun centuries ago upon hand-loom, the simple designs worked with flaxen threads. The main body of the hall, however, is occupied by the museum, many of its rarest articles being contained in models of colleges and others in plain cases. The array of bronze masks and images carries one back many hundreds of years. Bavaria contributing many curious head-dresses and jewels, with here and there a relic of Columbus' times. Huge silver chains and iron rings, jewelled head-gear worn by the brides of old, and antique caps of golden braid donned by wealthy matrons stand side by side with wooden clothes-beaters and book-jacks ingeniously carved, and huge powder flasks of bone ornamented with silver.

The museum forms a portion of a valuable ethnological collection, which is substantially completed in the picturesque German castle towering aloft from the centre of the village, surmounted by turrets and spires, and surrounded by palisades and moats. Reaching the entrance tower beyond a model drawbridge, the visitor may take either of two passage-ways. Following one of them, he comes to a large wooded garden, provided with tables and chairs, restaurants, and pavilions for the bands already mentioned. Here one may partake of viands served as at the hotel Kaiserhof, of Berlin, to the sound of music provided by Herman Wolff, the director of the Philharmonic society and army inspector of Prussia.

Entering the castle, through its old sixteenth century



THE TEMPLE OF LUXOR



A COSMOPOLITAN THOROUGHFARE



THE FERRIS WHEEL

gateway, the visitor is confronted at the entrance to a museum of ethnology with a group in wax of the national warriors and heroes of Germany. Around an heroic figure of Germania are the eagle-plumed Armenius; the warlike, unlettered genius, Charlemagne; Otto the warrior churchman, who carries a cathedral in his arms; the long-bearded Frederick Barbarossa, friend of the people, and old Kaiser William of United Germany, who was with us in the flesh not many years ago. A foot-soldier of the Thirty Years' war stands on either side of Germania, and here also are representatives of Frank and Roman soldiery. The walls are covered with weapons of early date, with flags taken from the nations against which Germany has warred, and with tapestries and silks of the sixteenth century, when Italy with the looms of Genoa, Florence, and Venice, was in the grasp of Germany and Spain. There are German peasants dressed in gayly colored homespun goods, tinsel, and embroideries glistening with gold and silver threads. They are of all ages and provinces, and it is difficult to believe that they are merely studies in still life. In the hall of Germania are lance and axe heads, arrow



PLACING THE AXLE IN THE FERRIS WHEEL

points, knives, and other weapons, utensils, and ornaments gathered from Roman and German tombs, some crude and simple, others rudely beautiful, and all relics of the days when Teutonic tribes were warring among themselves in the forests of Germany, as yet unbroken to the Roman yoke. These are reproductions from the Berlin museum, mainly collected from the burial places of Saxony, Hanover, Schleswig-Holstein, and Hungary, where the ancient German tribes longest retained their primitive customs.

The chapel of the castle contains knights in full armor, with coats of mail of every variety, from the earliest to comparatively recent times. Old and tattered banners line the walls, in company with rare etchings and paintings. The evolution of armored suits is shown, from the crude chain breastplate to the full steel garment with movable joints, a suit of mail inlaid with silver, bearing the royal arms of Austria, having seen service in the Thirty Years' war. The central figures of this group are two horsemen armed cap-a-pié, the heads and bodies of their steeds being protected with heavy plates as during the sixteenth century. Above this warlike array of the mediæval ages, and side by side with such bloody emblems as the blue and yellow banners of the Burgundian knights, are pictures of such artists of the period as Cranach and Bugiardini, whose themes were tender, soft-eyed children in the arms of Christ or the madonna. Near these are the angels and symbolized virtues which sprung from the brain and soul of Raphael.

In chambers adjoining the chapel are hundreds of single and two-handed swords, with daggers, battle-axes, guns, cross-bows, powder-horns, pistols, and combination guns and spears, grouped in cases hung upon the walls and stacked in various devices. There are the heavy swords of the German tribes—some of them seven feet long,—which the muscular Teutons wielded, and the short broadswords of the Romans, more readily handled and of superior metal. Ivory handled halberts, strangely carved powder-flasks, daggers grooved to contain deadly poison, cross-bows for war and the chase, some with stocks



GEORGE W. G. FERRIS

inlaid with silver and ivory, delicate Italian blades, stirrups, helmets, and gloves are exhibited in endless variety. Here is a gun the stock of which is covered with copper and gold, carried in the sixteenth century by a grand-duke of Brunswick. The cross of Burgundy and the chains of the Golden Fleece appear upon the ivory handle of another, and the sun-wheel of the old German pagans

flames upon sword hilts not far removed from those which bear the Christian cross. A sword with pistol attachment is the weapon which Von Hutten bore when he came to arrest his friend Martin Luther, and near by is the spur of Charlemagne and a box that belonged to the elector of Saxony. Each treasure has a history and is of unquestionable authenticity, the entire collection being so arranged as to show the evolution of arms, the evolution of armor being illustrated in the chapel and of national costumes in Germania hall.

Near the Hessian town-hall are the typical homes of the peasantry, each one large enough to contain the horses, cows, pigs, and fodder, in addition to its human inmates, the ground floor serving for stalls and stables, the first floor for family use, and the hay loft above all. A fantastic specimen of architecture is the flaring roof of a cottage in the Black forest, which descends like the wings of a brooding hen almost to the ground. In winter when the forest is wrapped in a mantle of snow, this cottage is turned into a factory, where painted wooden villages with wonderful figures of quadrupeds and human beings play the leading part. The West-



SECTION OF WHEEL WITH CAR



MACHINERY THAT TURNS THE WHEEL

phalian house is stately and cathedral-like in comparison, having a high pointed roof thatched with straw, and above the gable, horses' heads carved in wood, the tribal symbol of the ancient Saxons. Through its half opened horizontally divided doors comes the pungent aroma of a Westphalia ham as it is carried from the smoke chamber. Diagonally opposite is the Upper Bavarian house of pronounced highland type, with carved doors and window frames, green shutters and wide verandas, with the cross surmounting the gable, closely resembling a Swiss cottage. More rudely constructed is the Spree Forest log farm-house, its gable rafters bearing carved heads of wolves which proclaim that its ancient inmates were the fierce and warlike Vandals.

The German village comes nearer to being an expression of national sentiment than any exhibit made by the empire. The project was warmly supported by the government, and the list of its attractions is

included in the official catalogue issued by the German commissioners. For this unique and interesting display, credit is due to Ulrich Jahn, of Charlottenburg, a pupil and friend of Professor Virchow. With the financial support

of the German and national banks of Berlin, he organized a company styled the German Ethnographical Exhibition, with a capital of nearly \$400,000, C. B. Schmidt of Omaha being placed in charge of the enterprise in Chicago. The ethnological exhibits are valued at many times that amount, the museum of armor and arms alone being estimated at \$1,000,000. This collection is the result of fifteen years of labor on the part of Richard Zschille, a town councillor of Grossenheim, near Dresden, and a friend of the king of Saxony. The plan and scope of the entire display were matured with the assistance of a committee of artists and scientific men, such men as Professor Virchow, rector of the university of Berlin; Baurath Wallot, the architect of the new German Reichstag building; Eugène Bracht and Von Heyden, celebrated painters; A. Voss, director of the Royal Ethnographic museum, and Cohn, Siemens and Magnus, the Berlin bankers. The architectural plans were made under the direction of Carl Hoffacker, a professor in the Berlin Art academy, and the village was built by the firm of Philip Holzmann and company of Frankfort-on-the-Main, all the wood-work being of German material.

Few nations have developed their inner culture more fully than the German empire. Though many tribes may have broke loose from the strong ties of the ancient Germanic family, each adhering tenaciously to tribal peculiarities of thought and custom, there nevertheless has obtained among them all a unanimity of sentiment, a warm instinct of kinship, which has at last ripened into the empire of United Germany. As the tribal

peculiarities are in no particular more sharply manifest than in variety of costume and domestic architecture, the management of the German village has fully illustrated, and in most graphic and interesting form, these phases of national life.



MODEL OF ST PETER'S

Zoöpraxiscopic hall is the building of formidable name in which are given illustrated lectures on animal locomotion as applied to art. The discourses and the pictures are both entertaining and instructive, and through them one may learn surprising facts as to animals in motion and the positions which they assume. Investigation in this line is a speciality which has been pursued within comparatively recent years, among the most prominent of those who have

engaged in it being Ottomar Anschuetz, of Lissa, Prussia, whose tachyscopes are exhibited in the Electricity building, and Eadmund Maybridge, who displays some of his results in the hall on the plaisance. With photographic apparatus so perfected that an exposure of one ten-thousandth part of a second is sufficient for a truthful impression, the labors of such men have been prolific of results. The step of a man in the act of walking has been photographed at various points of motion, as well as the jumping and galloping of a horse, the climbing of a monkey, and the flight of a bird, with its motions upon the ground. Thus long established ideas which have obtained even among the most observant artists have been corrected, these investigations being of interest and value to the scientist as well as to the world of art.

Adjoining this exhibition is the Persian palace, which reproduces a portion of the royal residence of the shah of Ispahan, the large hall on the first floor being decorated with all the richness of coloring characteristic of Persian taste. On the second floor are a restaurant and tea house, the beverage being brewed in large urns and containing floating slices of lemon, as in Russia. In various booths near by are weavers of carpets, rugs, shawls, and plain and striped silks, for which the Persians are famous. There are also makers of satins, brocades, and velvets, manufacturers of bronze work, engravers in brass and other metals, cutters and polishers of gems, and those who prepare the candies and sweetmeats of which Persian women love to partake. Although the café contains, besides its black-eyed waiters, a number of dancing-girls, there is a special hall in another part of the palace, in which are entertainments of a questionable character. In the theatre a troop of men supply the amusements, performing in a small pit, where magicians thrust knives and swords into various portions of the body, and athletes, tall and swarthy, swing clubs, wrestle, and lift and throw heavy weights. These with



IN THE AUSTRIAN VILLAGE

sleight-of-hand men, merchants, waiters, danseuses, artisans, and others, number about seventy, and make the Persian building a lively place for those who care for such entertainments.

Beyond it, to the north, are the manifold sights and noises of the street in Cairo, whose plastered walls, irregular buildings, and babel of sounds do not at first create an agreeable impression, though when the picture is examined in detail, the contrast between the unsightly and the picturesque is not without interest. The principal entrance is through the broad, low, eastern portal, where at once the visitor finds himself in the ancient African city. Here from the brick courtyard and the tiny booths one gazes down the street, with its curious bay-windowed houses, and bazaars on either side, and above, the graceful minaret of the mosque. Visitors are scattered more plentifully among the

Arabs, merchants, Soudanese, donkey boys, performing monkeys, and snake charmers, than in Cairo itself; but here is a thoroughfare on which are people of many races and proclivities. Arabs, Soudanese, Egyptians, and Europeans have all their separate quarters in Cairo; but in the city as in the street they sometimes wander abroad amid the cosmopolitan throng. It is when the wedding or the birthday procession passes along that the populace turns out in force and conjurers, astrologers, snake charmers, and dancers strive to win admiration and reward. The wedding procession is of daily occurrence, pert Arabian and Soudanese children running ahead as heralds, and



OLD VIENNA



NEAR THE CHINESE QUARTER

the torch-bearer waving aloft his sign of office. The oriental band brays in honor of the event, which is succeeded by a parade of donkeys and half-naked wrestlers, while swordsmen with scimitars and shields indulge in special contests of skill. Jesters, mounted upon camels and fantastically dressed, slap each others' faces, and do as would their brothers at Barnum's or Forepaugh's circus, while after all comes the central figure amid the commotion—the coy bride, hidden under a rose-colored canopy, preceded by her bridesmaids and an unladen camel gorgeously caparisoned.

The mosque, around which swarms so much of this heterogeneous throng, is a substantial counterpart of that of the sultan Kait Bey, all save the minaret, which is a reproduction of the tower above the mosque of Abou Bake Bazhar. The massive doors of this house of worship are rich in metallic ornamentations and gorgeous in coloring. Entering the sanctuary the scene is one of oriental splendor, softened by the graceful draperies and the mellow light shed by its many pendent lamps. Regular services are held every Friday at noon, but five times daily the priest from the gallery of the minaret summons the faithful to prayer. At daybreak, just after high-noon, in the middle of the



ENTRANCE TO CHINESE VILLAGE AND THEATRE



TEA HOUSE



JOSS HOUSE

pavilion, its lower story pierced with arched windows, while above are light arcades covered with arabesques and crowned with balconies. In the Kuttab or mosque school the children are taught to read the koran, and there is a model school in operation, the upper room of which is thrown open to visitors as a convenient observatory. Near by is a handsomely decorated theatre, where dark-eyed Egyptian girls in gauzy garments, with great golden ornaments in their head-dresses and tiny cymbals upon their fingers, dance in dangerous proximity to sharp swords and lighted candles. The semi-circular stage is lined with divans and on either side are richly curtained rooms, these for the dancers and musicians.

Through the handsomest portal in the street one passes into the Okaka, a quadrangular court or arcade. Here is the commercial quarter or exchange, more pretentious than the place where shopmen spread their wares in what are little more than niches in the house walls. On all sides of the court are pointed arches, one above the other, every quarter of the Nile country contributing to the varied and picturesque display. Ivory, jewelry, pottery, and brasswork, embroidery, ancient gold and silver coins, Soudanese arms and draperies, mummies, beetles, national costumes, lotus soap, toilet appliances, and myriads of household articles are offered by merchants in gay attire, both goods and salesmen adding to the architectural attractions of the court. Many of the articles here contained are being manufactured in the houses, where are makers of slippers, silk-weavers at their looms, fez and tent-makers, embroiderers, smiths fashioning the filigree work of the Soudan, potters turning and decorating jars, candy makers, manufacturers of musical instruments, and carvers in wood, ebony, and ostrich eggs.

A noted character in Cairo street is Hadj Hamud Nuir, a fortune-teller and descended from a long line of seers, the first of his family sitting in the shade of the sphinx and bidding Egyptian damsels beware of white men who came to them from the Red sea with promises which they never intended to fulfil. He is a dignified personage, but somewhat eccentric in his habits, conning his books during the witching hours of night, when all others are sound asleep.

Around the court in the west end of the street are the ancient temple of Luxor and the section given over to Soudanese and Nubians. The

afternoon, immediately after sunset, and at nightfall is heard the chant: "God is great; God is great. There is only one God, and Mohammed is his prophet. Let us pray; let us begin. God is great; God is great."

Across the street from the mosque is the restored dwelling of one Gamal-el-Din-el-Yahbi, a rich Arab of the seventeenth century. Its façade is more elaborate, and its balconies, which extend from the upper stories, are larger than are found in the average residence. The doors are inlaid with ivory and exquisitely carved, while the gilded ceilings, mosaics, elaborate draperies, and beautiful rugs which adorn the living apartments tell of luxury if not of refinement. Beyond this aristocratic mansion is a long row of shops and dwellings—bazaars below, and living apartments above—a turn in the street leading to a marble



CHINESE IDOL



ALGERIAN AND TUNISIAN VILLAGE



AN ALGERIAN HOME

and Nubians, living in bark huts, oval in shape and thatched with split reeds or corn-stalks. The former, with their sword dances and mimic contests with long-bladed weapons, revive memories of the campaign undertaken for the relief of General Gordon. A large portion of the contingent came from Khartoum or its vicinity, and within the walls of Cairo street is one who performs a warlike dance in which the long Egyptian gun, often levelled at the soldiers of the British army, is handled with telling effect. The dancing of girls and children, some of the latter little more than infants, is merely a series of writhings and contortions offensive to taste and disgusting to look upon. The Boushreens are the most savage of the tribes whose representatives come from Soudan, while the Nubians appear

to conform more to the appearance and costumes of the Egyptians. The women have pendants of gold and silver in their ears, such as are worn by their sisters farther to the north, with an abundance of bracelets around arms and ankles.



A LADY OF HIGH DEGREE

About midway in the plaisance, and the most conspicuous object therein, is the mechanical wonder of the Fair, one that is to the Columbian Exposition what the Eiffel tower, yet standing in the Champs de Mars, was to the Paris Exposition of 1889. This is the Ferris wheel, named after its artificer, G. W. G. Ferris, president of a Pittsburg engineering firm whose specialty is the construction of bridges. It was not until December,

1892, that the concession was granted, and in the following month the materials used were still in the form of rough lumber and pig iron; on the 20th of March ground was broken for the foundations, and on the 20th of June the completed wheel began to revolve. The structure consists of two wheels some 30 feet apart and connected by iron rods and struts, which nowhere come within 20 feet of the periphery. It is 320 feet in diameter and 30 in width at the exterior rim, rising from a platform raised 15 feet above the ground. The rim of each wheel is composed of a curved, hollow frame of iron, within which is another wheel with lighter frame. In the centre of the circle is the iron axle on which it turns, nearly three feet thick and 45 in length, the entire mass resting on a pyramidal framework at either side, and held together by steel rods, extending in pairs from the axle to the circumference, where they are 13 feet apart. Viewed at a distance these rods appear like spider webs, giving to the fabric, with its freight of human beings, a dangerous and unsubstantial aspect; but more clearly to explain its mechanism, it may be stated that the interior portion of the wheel is constructed as in a bicycle, with the difference that the former hangs by its axle while the latter rests on the ground.

temple is a close copy of the one near Thebes, built about 1,400 B. C., and afterward the principal seat of ancient worship. Two obelisks stand in front, the exterior walls being painted to represent the warlike deeds of the Rameses, during whose dynasty the glory of the ancient faith was restored. The third monarch of that line is also represented by two mighty figures at the entrance, and the inner walls are depicted with events in the lives of the Pharaohs, whose dried and embalmed remains are represented in rows of cases which extend to the altar of Isis at the farther end of the hall. Rameses III is first in the line of mummies, and back of the altar are the tombs of Thi and Apis the Sacred Bull.

North of the temple are the Soudanese



ALGERIAN PEASANT



ALGERIAN OFFICIALS

with a slight creaking sound, but almost without perceptible motion, except what is apparent to the eye, the car starts on its twenty minutes' trip. At first the passenger may not be perfectly at ease, though assuming an air of careless unconcern; but in each compartment is a conductor, who by calling attention to objects of interest, banishes the fear of what might happen should the car break loose from its moorings and launch into space. Apart from a little rattling of windows and a gentle swaying motion, as of a vessel rocked on a summer sea, there is nothing to unsettle the nerves of woman or child, though on the first voyage many close their eyes. As the ascent is made, one first looks down on the roofs of the plaisance villages, and then toward the north, the south, and west the great mid-continent metropolis lifts into vision in fleeting and kaleidoscopic vistas. Eastward are the temples of the Fair; beyond, the blue waters of Michigan; and still beyond, the opposite shores of the lake, some 50 miles away, are dimly outlined on the horizon. As the huge, revolving orb approaches the apex of the circle, the mammoth structures of Jackson park dwindle into liliputian proportions, the park itself into a plaza, and its throng of sight-seers into a pygmean host. Then from an elevation of 250 feet, almost on a level with the summit of the dome which crowns the Administration building, the descent is smoothly made, and the visitor has completed his initial tour on the Ferris wheel.

By night the trip is even more attractive; for the great wheel is ablaze with 2,500 electric lights attached to the outer rim, to the inner circle, to the spokes, the portals, the enclosing fence, and wherever else such

lights could be placed to advantage. Far above the myriads of lamps that illumine the city of the Fair, towers this rainbow of revolving light, seen afar on prairie and lake, like the bow of scientific promise set athwart the blackness of the night. As with the entire Exposition, by day its aspect is imposing; by night it is beautiful, with an almost supernatural beauty, as though in this Midway plaisance with its nondescript buildings, its babel of tongues, its discordant music, and raucous outcries, were placed by way of contrast a glimpse of fairyland, a vision of the Arabian Nights.

As to the mechanical part of this stupendous fabric it may further be said that, while itself of no great practical value, it is a step forward and a very decided step, in the science of engineering. Both in the Eiffel tower and the Ferris wheel are more or less adapted the principles of the cantilever bridge; but while the former was merely a bridge set on end, the latter was a bridge whose extremes were united in the form

Ascending a broad staircase, the visitor passes through a doorway, between two iron beams, into a cheerful looking apartment with plate glass windows, and on either side, rows of revolving chairs. Except that the windows are barred with iron gratings, and that above are other chambers poised in air, he would not know that he is already on one of the cars of the Ferris wheel; but so it is. Of these cars there are six and thirty, with iron, wood-covered frame, each 27 feet long, 13 in width, and 9 in height, with a weight of 13 tons and seating accommodation for 40 passengers. All are connected with the outer rim by an axle which passes through the roof, the wheel being moved by cogs and the motive power furnished by a steam engine, with other machinery resembling that of the power-house of a cable car company.

Presently is heard the click of a latch, and



A TUNISIAN VIOLINIST



ALGERIAN MUSICIANS



A SOUTH SEA ISLAND GIRL



DAHOMEANS

that the Pittsburg engineer bethought him of his wheel, which while serving as a medium of observation for passengers, would stand as one of the architectural monuments of the Fair. To insure its safety, each bolt and beam, each rod and girder was thoroughly tested, and the strain at every point was calculated with the utmost nicety. Early in the season a hurricane with a velocity of 100 miles an hour passed through the structure without the least symptom of damage, save that on the night of the hurricane the cars ran somewhat bare of passengers.

Within the shadow of this mechanical triumph of the Exposition stands a small wooden building which contains a model of the Eiffel tower, 20 feet in height, with a miniature representation of its environment. In this were used 650,000 pieces of metal, as in the tower itself, the elevators being in constant motion, while 1,000 incandescent lights are displayed on the model and on the miniature grounds and streets adjacent. Groves of trees are woven in silk, and at the foot of the structure an electric fountain plays from a basin of marble decorated with statues and vases, the entire reproduction being true to the original, and costing as is said \$100,000 to place it in Jackson park.

Among the most interesting structures in the plaisance, though one that appears somewhat out of place in this pleasure ground of the Exposition, is a model of St Peter's, an exact reproduction of that



AN ESKIMO BABY

monumental edifice on the scale of about one sixtieth of the original. Begun in the sixteenth century, the model was completed in the eighteenth, from drawings by Michael Angelo, San Gallo, Bramante, and other architects and artists of world-wide repute. After being in possession of several of the pontiffs, it became the property of Ludovic de B. Spiridon, by whom it was tendered for exhibition purposes. It is 30 feet in length, 15 in width and height, and constructed of carved wood covered with a substance closely resembling marble. All the more imposing features, together with the minutest details, are faithfully reproduced. There is the great dome, 630 feet in circumference and more than 300 above the roof, completed in 1590 in the pontificate of Sisto V, who kept 600 men at work upon it day and night at an annual outlay of 100,000 golden crowns. Beneath it is the canopy above the high altar and the tomb of St Peter, weighing nearly 100 tons and fashioned

of bronze stripped from the Pantheon. There are the capellas Clementina and della Pietà; the chapels of the Holy Sacrament and the Madonna, and the sacristy which Pío VI erected, with its fluted pillars from Hadrian's villa. In the centre of the court inclosed by the colonnade is an Egyptian obelisk, 130 feet high, and carved from a single piece of solid marble. There is the vast, central nave, with its imposing arches and aisles, its shrines and sanctuaries, and near the central door, the slab of marble on which the Roman emperors were crowned; all these and other features reproduced in miniature from this masterpiece of mediæval architec-



ture, the execution of which cost \$60,000,000 and extended over the reign of three and forty pontiffs.

In the building which contains the model are portraits of the popes from Gregory IX to Leo XIII; with the coats of arms of pontiffs and cardinals. There is a fac-simile of the bronze statue of St Peter, near which in miniature is Trajan's column from the Roman forum which bears his name. Of other cathedrals, chapels, and monuments there are also models, as of the cathedral of

Milan, in dimensions second only to St Peter's and with no superior in architectural and decorative scheme. The St Agnese church is here, erected by Innocenzo X in 1664, and there is the pantheon that Agrippa completed a few years before the Christian era, and which Boniface IV consecrated in 609. By night the entire fabric is illuminated with incandescent lights, and in attendance are men armed and uniformed in exact imitation of the Vatican guards.



IN THE LAPLAND VILLAGE

Second in interest to the German village, and second only, is the Austrian village, or as it is more commonly termed, "Old Vienna," reproducing in part its ancient market place, with portions of the wall that encircled the city and one of its gates, flanked by gray towers and guarded by a portcullis. Opposite the entrance-way is the rondello, the original of which was erected in 1622, and so-called from its large low windows built in the form of towers, a typical feature in Austrian architecture, and one largely adopted even at the present day. A conspicuous object is a model of the rathhaus or town-hall, completed in 1799, and one of the

oldest structures in the metropolis. There is a church where services are held as at home, and there are some thirty houses and stores, representing, with the aid of carpentry and scene painting, the fronts of venerable buildings, so far at least as the exteriors are concerned. A clever architectural delusion is created by painted stucco fronts, with inscriptions in old German and Roman text. On one of them, on a dark background inclosed in scroll work, is the inscription, "Ano D. M. 1587." On another, bearing the date of 1590, is a picture of children at play, and on a third a virgin and child are surrounded by a halo of glory, beneath them the words "Soli Deo Gloria."

A feature of Old Vienna is its restaurants and cafés, its beer garden, and its daily concerts by the emperor's band. Near the entrance is a favorite resort conducted by the owner of vineyards whose products are of European celebrity. At the western end is a café where the infanta Eulalia partook of refreshments served by a former apprentice to the court confectioner at Buda-Pesth. On the southern side is a booth where the Voslau-Goldeck wines are displayed, a favorite brand among the clubs and hotels of the United States.



CAMP OF BEDOUINS

The beer garden is somewhat of a novelty, occupying three sides of a square, with tables scattered around a music stand, with bill of fare in German script, and Viennese waiter-girls of whom none can speak a word of English. Each one carries a satchel strapped to her waist-band in which her money is kept, and as flirting or conversation with guests is forbidden, the only rivalry is as to the number of glasses of beer which each one can carry without spilling their contents. The shops are stored with articles of jewelry and bric-a-brac, one of them especially displaying excellent workmanship in gold and silver, enamel and rock crystals.

In the rathhaus several of the chambers are fitted up as a museum of the Hellenic period, and here are portraits in wax nearly 2,000 years old, exhumed not many years ago from Egyptian mausoleums. The pictures come from the tombs of Rubijat in the ancient province of Memphis, where, after his conquest of Egypt in the year 320 B. C., Alexander left behind him artists whose names have perished but whose works survive. They are uniform in size, about 14 by 8 inches, and though merely executed on thin boards in colors of wax, probably laid on with knives or other steel implements, are not without artistic qualities. In Berlin they excited much interest and were widely copied, one of the foremost of German artists remarking, "We can paint as well, but no better." But not all are of equal merit, some being the crudest of amateur productions, and a defect that is noticeable in most of them is the exaggerated size of the eye, due to over-coloring of the lids with a view to increase the effect.

The subjects represented are of course unknown, some being portraits of Egyptian and others of Syrian and Phœnician personages; but as a rule of light complexion and of no special race type. Among the best is

one of an aged man of earnest, intellectual features, lustrous eyes, and finely chiselled mouth, on his shoulder the stripe which is often noticed in pictures unearthed from Pompeian ruins. This was copied by Meissonier, who pronounced it one of the finest portraits he had seen. Another painting is of a priest of Isis, on his breast the golden badge worn by the dignitaries of that ancient order. A third is of Cleopatra, as represented on the faces of Egyptian coins and with features almost as homely. More comely of aspect is the head of a girl, with symmetric outline and head-dress of purple, showing that the wearer belonged to some family of exalted rank. Finally there are small wooden boards which served as tomb-stones for mummies, inscribed with Greek characters such as were used in the second century of the Christian era.

Adjacent on the east to the Austrian village is the Chinatown of the Fair, containing under one roof a bazaar, restaurant, theatre, museum, joss-house, and elsewhere, a tea house and garden. The building is of typical Chinese architecture, 150 by 100 feet, 80 in height, with bell-shaped towers and minarets painted in



ARABIAN HORSEMEN

prismatic colors, beginning with the violet hue of the rainbow. In the bazaar are silks and embroideries, toilet appliances and table ware, with other articles such as are offered for sale in Chinese stores of the better class. In the restaurants meals are served in Mongolian or American style, the former including many strange but not unpalatable dishes, prepared and cooked in mysterious fashion. Here one may partake of the regular fare of the Chinaman; a dish of rice and vegetables, with perhaps a few small pieces of meat or fish; or he may order an elaborate dinner, with courses innumerable and savory, tempting viands, so they be not too closely scrutinized.

But the theatre is the centre of attraction; not for its amusements, its acting, or its equipments; for in these there is little worthy of note; but for the oddity of the performance and for the nature of its themes. In China, as in ancient Greece, the drama is a national and in part a religious institution, controlled by law and forming a prominent factor in religious festivals. Most of the plays are of an historic character, but with little attempt at delineation of character, and with nothing of psychological interest. As in Chinese literature, the pervading tone is morbid and ultra-pessimist, virtue in woman and honor in man being conceded only to a few. But this may be no very unjust aspersion; for here, as has been said, "is a country where the seat of



THE ARABIAN HORSE AIGME

lightning change artists, wearing all the garments needed for their several parts and changing them as required. Thus a man transforms himself from a hero into a villain by simply discarding his suit of blue and standing revealed in green, while a mandarin of the red button who is about to personate an angel, does so by merely changing his pantaloons. A soldier appears on the stage intent on rescuing his betrothed from a band of Tartars, and presently comes to a river which he can only cross by swimming. For this he prepares by stripping to his under-garments, and after standing for a moment as though posing for the nude, ducks his head and disappears through a convenient exit. A moment later he is seen in front of the footlights, dripping with water, and resuming his attire and his armor, sets forth with waving sword in pursuit of the foe.

No women appear on the stage, these being represented by female impersonators in raiment of gorgeous hue, their cheeks thickly coated with pink and white paint, and on their lips the same meaningless, stereotyped grin. The leading impersonator is a man of national repute, with intelligent features and searching glance, swift and bright as the falcon's. Pang is his name, and at this so-called Wah Mee opera house Pang does very much as he pleases; the more so as there is no call boy and no cue save that which dangles from his head. Seated on a box; for chairs are no part of the property, he leisurely smokes his cigarette while chatting with his fellow histrions. Presently be- thinking him that it is time to

honor is the stomach; where the roses have no fragrance and the women no petticoats; where the laborer has no Sabbath and the magistrate no sense of integrity."

Six months is no unusual time for the acting of a Chinese drama, even with daily performances; but as this represented the entire term of the Fair, the plays must of course be condensed. No scenery is used, and each actor appears to be his own manager and his own property man; so that on this mimic stage, as on the stage of life, it is the unexpected that always happens. Beards are a feature in the performance, good men wearing long white switches, and those who are evil disposed appearing in whiskers of brown. But these are changed as occasion requires, especially for "blood and thunder" effect. The leading players are what are termed



ARAB GIRL ON CAMEL



TOWARD THE EAST OF THE PLAISANCE

appear on the stage, he slowly discards his attire and arrays himself in female garb. Then proceeding to the mirror, he contorts his features into the required expression, and wetting his palms transfers to his face with nimble touch the pigments placed before him. Finally he dons his wig, gives his skirts a final shake, and a moment later his high falsetto voice is ringing through the Chinese theatre.

That "the religion of God is one, but the religions of man are many" was never more forcibly exemplified than in the Midway plaisance, and especially in the Chinese joss-house, with its multitudinous idols and graven images, suggestive not only of Confucianism but of Buddhism and T  oism. Joss is the central figure, and there are many josses, the chief one occupying the post of honor enthroned in hand-embroidered robes. In front of him are incense burners, cups of tea for him to drink, calabashes of water for his toilet, and vases filled with huge artificial roses, while prayers and praises are inscribed on the sides and background of the dais. Lions and griffins guard the doors and keep watch beside the shrines; and illustrating episodes in Chinese history are



A WARLIKE ARAB

figures in wood and clay, with lanterns in many fantastic forms. Here and in another gallery is a collection of curiosities, with literature and works of art, or art applied to objects of common utility. Among them is the great dragon of China, 36 feet long and mounted on a pedestal, with mirror-like eyes and scales of burnished brass. Then there are umbrellas for the josses, with other appliances for their comfort and protection. On a large screen is shown a plough of primitive pattern, fashioned of two bent pieces of timber, with share of wood roughly tipped with iron, and harness of plaited grass fitted to the heads of oxen. A scythe for cutting rice, shaped like the letter V, and with a blade on one of its sides, is a no less ancient implement, one probably in use at least four centuries before the Columbian era. Finally there is the most expensive flag on the grounds, costing, it is said, \$3,000, hand-embroidered in silk, and designed for presentation to the emperor.

On the opposite side of the plaisance is the Algerian and Tunisian village, where are reproductions in miniature of streets and bazaars, with fountains and ornamental gardens, a concert hall, a Moorish caf  , a Kabyle hall, and the houses and tents of Arabs. Most of the buildings are covered with tiles imported from northern Africa and richly glazed and colored; in many are embroidered hangings and other interior decorations,



GENTLEMEN ARABS

and in not a few, music is rendered by native artists on instruments of native manufacture. Of the two concessionaires one is a medallist of all the international expositions held since 1865, winning at Paris in 1889 the highest award for an exhibit of similar character.

In the bazaars are many curiosities side by side with most of the commodities known to the world of commerce, from gems and jewelry to long barrelled muskets and old fashioned flint-lock pistols. There are scimitars whose finely tempered blades are damascened in gold with passages from the koran, and whose hilts are aglow with precious stones. Of daggers there is a wonderful collection in every conceivable pattern, from such as are worn as ornaments to those intended for more deadly work, some of them poisoned and kept in a case by themselves. There are brocades embroidered with silver and gold; the daintiest



ARAB CHIEF

of cushions and table-covers with tracings arabesqued in golden threads; laces of film-like fineness, and tissues tasselled and tinted in every hue. In one of the tents cotton cloth is being woven by native women seated on the floor, and elsewhere jewellers are at work, fashioning rings and bracelets. Perfumery, with attar of roses, sweetmeats, and seraglio pastilles are offered by dark-eyed damsels swart of complexion but shapely of form; these and many other articles intended to delight the eye and deplete the purse.

Around a Bedouin camp, suggestive of desert life, camel drivers are shouting at their stubborn beasts, which refuse to rise when too heavily burdened. Not far away snake-charmers are swearing by Allah that their serpents are the deadliest of their kind. Conjurors are prepared to measure their skill against all others of their calling, one of them a dark Kabyle Arab making his lunch on living coals of fire. There are swordsmen and swordswomen, two of the latter also from Kabyle, each fencing with a scimitar in either hand, and picking a card from the girdle of her lightly-clad opponent without symptom of injury or fright. Entering the café, richly furnished in oriental fashion, the visitor may partake of light refreshments, as ices, confections, and cooling drinks; but here no intoxicating liquors are sold, and there are none within the village.

The concert hall is the favorite resort; not for its music but for its dancing-girls, who are beauties in their way, though with strongly marked features and somewhat too plump of outline. Their attire is modest and not without elements of the picturesque; for the Algerian dancing-girl wears clothes, much more of them

at least than the Parisian coryphée, and here is no unseemly display of tightly hosiered limb. Most of them are attired in skirts that reach to the ankle, with loose embroidered waists of silk and bolero jackets spangled with tinsel ornaments. From a bench where all are seated side by side with the orchestra, one of the damsels steps forward and begins to dance, swaying her lithesome form in rhythmical fashion, at first slowly and then in accelerated measure. As the orchestra warms to its work her figure appears to tremble and undulate, as though in an ecstasy of delight; for the motion is rather of the body than of the feet, yet agile and far more graceful than the pirouetting of a première. As a rule only one girl dances at a time, each introducing some special feature, while the rest look on with critical eye and applaud when applause is deserved. Among the most pleasing is the scarf dance, where the per-



SIOUX CHIEFTAINS

former waves scarfs above her head while posing in symmetrical attitudes. But there are other dances, as the sword dance and the torture dance, the latter executed by men, too revolting to be witnessed or described.

Dahomey has a village on the plaisance in the form of a hollow square adjoining Old Vienna, its huts built in native fashion, with rough mud walls thatched with the bark and boughs of trees and with wooden

floors and windows. There is little furniture in these rude habitations and there is not a single pane of glass, the inhabitants sleeping on the floor rolled in skins or coarse blankets of home manufacture. One of the huts, an open structure, serves as kitchen and dining-room, where men and women take their meals *al fresco*. Here



CHIEF RAIN-IN-THE-FACE

is a modern cooking stove—about the only thing that is modern amid this African community. Other buildings serve at once as workshops and dwellings. In one lives the village blacksmith, whose principal business is the sharpening of spear heads and the repairing of the spikes which protrude from Dahomean war-clubs. This he does seated squat on the ground in front of his domicile. Elsewhere a man is stooping over his embroidery; for in Dahomey this is the work of men, the women, if not nursing their babies, going forth to till the soil or to fight.

In the centre of the enclosure is the theatre, if such can be called a large, open shed, unwallled, with thatched roof and floor of rough planking. Here is the strangest sight among all the spectacular wonders of the plaisance. At one end are grouped the musicians, all of them Dahomeans, all lean and lank, and all supremely hideous. They wear nose and ear-rings of metal, and as little clothing as decency permits, their dark, shining bodies showing the scars of many a hard-fought battle. Seated on the platform is the king, a coal-black potentate, sleepy and fat, with thick, bushy beard and head and jaws like a bull-dog. All day long he sits dozing with half-closed eyes and changeless expression of face, if his face can be said to have any expression save that of ferocity and lust. But leaning forward with his hands resting on a cane, and a slave holding an umbrella above him, his majesty enjoys the music and dancing more perhaps than anything else

in life, unless it be the cutting off of heads.

The instruments are as grotesque as the performers, and some of them are fearfully and wonderfully made. The best is a stringed instrument, resembling somewhat the zither seen in the Tyrol, but of ruder workmanship. There is an orchestra of drums and bells, with a single flute, a rattle, and an ivory horn of most primitive pattern. The last is used for giving signals by the warrior who keeps guard over the village, and is similar in shape to the brazen war trumpets used by the ancient Kelts, such as have been exhumed from the bogs of Ireland. There are other horns of wood; with stones shaken in a bag of skin, producing sounds like the hissing of serpents, and vessels and disks of copper clashed together like cymbals. The singing is much better than the instrumentation; for the Dahomeans have a certain knowledge of harmony, and their dances are accompanied with choral song as well as the beat of drum.



SITTING BULL'S LOG CABIN



A BRAVE OF THE INDIAN VILLAGE

The drum-major opens the performance with gentle, rhythmic tapping of drum, rapidly increasing in tone. Then another drum is heard, and presently the clashing of a cymbal, the sound gradually gaining in volume until all the musicians are hard at work. As the concert opens, the men and women crouching in the centre of the floor, some 30 in number, are aroused from sleep or stupor, and rising to their feet, begin to beat time to the music. When all are ready the war-dance or march begins at a signal from their leader. Forward and backward passes this motley crew, brandishing war-clubs and grinning as only Dahomeans can grin. Louder and yet more loud grow the beating of drum, the blast of horn, and the clash of cymbal. Then the posturing begins; but in this there is nothing of the graceful or sensuous; simply a contortion and quivering of limb and body, with swinging of weapons as though nothing would delight them more than to kill and destroy. It is in truth a barbaric spectacle, and the more so as many of the performers are women, the amazons of western Africa, trained for the service of the king and esteemed as the choicest of his troops.

From the Arctic zone there are also two Exposition colonies, one of Eskimos from Labrador, and the other from the portion of Lapland near North cape in Norway. The former is likewise termed the Innuvit colony, and consists of several families, each living in a cabin covered with moss or bark. There was also a snow

house during the earlier part of the season, and in a topek or lodge are kayaks or canoes, with paddles, harpoons, nets, sleeping bags, and all other articles needed for the outfit of an Inuit hunter. Within the enclosure is an arm of the lagoon, where are illustrated Eskimo methods of boating, fishing, and seal hunting; and on one side is a pen for dogs, of which many are running around the village, such as are used for draught animals, offensive to sight and smell, but



THE CALIFORNIA OSTRICH FARM



THE OSTRICH J. G. BLAINE

a fire is always burning, the smoke escaping through a hole in the roof when the wind is in the right direction, and if not, remaining where it is. There are but two dozen inhabitants in all, and the oldest of them is King Bull, whose descendants represent several generations. The king is 112 years of age, and with him is a son aged 90, a grandson of 73, and a great granddaughter of 59, the last the mother of a son of 41, whose own son is 29, this latter having a daughter of 14, who herself has a daughter two years old. The patriarch of the flock is as active as any of the rest, especially in the solicitation of fees, taking whatever is offered him, from a bottle of beer to a piece of money; but he likes beer the best. Most of them are very religious, belonging to

strong, powerfully limbed, and with thick coating of hair. Sledges are driven by an Eskimo boy, armed with a heavy whip fifteen feet in length, the crack of which is heard afar in the grounds. Not a few of the inhabitants have learned to speak the English language and converse freely and intelligently about the Fair and the part which they play therein. Their winter dress is of seal-skin, and in summer a suit of pearl-gray color trimmed with fur—a tunic, pantaloons, moccasins, and a hood. Both sexes are attired alike, except that in the garb of the women is more of ornamentation and that their hoods are larger; for these also serve as baby holders, in which the little one rests on the mother's shoulders.

The village of the Laps is a miniature reproduction of a Lapland settlement, with huts of skins banked with moss, in which



ENCAMPMENT OF MICHIGAN CADETS



ZEIBEK



HINDU JUGGLER

the Lutheran faith; but some have no religion at all; among others the king, who believes in nothing greater than himself. There is a small herd of reindeer in the enclosure, and these are fed and tended with care; for the reindeer is the main support of the Laplander, its flesh serving as food, and at times as his only food; its skin as clothing and for tents; its milk as a beverage and for cheese; its sinews for ropes; its hoofs for glue, and its bones for sledges and implements of the chase. The entire village is different from the rest, and together with the Eskimo colony and several others, forms a most interesting ethnological display.

Located for the most part at the western extremity of the plaisance are a number of attractions, some more or less valuable from an ethnological standpoint and others mainly of a commercial character. One of the most remarkable is the encampment of Bedouins, already briefly mentioned. It is popularly known as the Wild East show, and consists of a typical group of Arabs with their dromedaries and steeds, the men dressed



A MAHOMETAN WITH WIFE AND CHILD

in native costumes and armed with scimitars and spears. They parade along the avenue, chanting in discordant notes, and otherwise advertising themselves and their exhibits. Upon the fence of their encampment are crude paintings showing Arabian life in the desert, and within the enclosure Bedouins are living in their tents, with their wives and children, as they do at home. Here, also, the horsemen indulge in various games and contests of speed and arms, as with loud shouts they race around the course or run across it, ostensibly filled with all the emotions which possess them when ranging the desert. In close proximity to the Johore bungalow, already described, is a Brazilian concert and dance hall, in which the performers are somewhat gross looking Indian women. Elsewhere are several exhibits by North American natives.



A JERUSALEM DAMSEL

In the Winnebago Indian village are not a few tasteful articles of native manufacture, and within another enclosure is said to be the original log cabin of Sitting Bull. Near by are what purport to be relics from the battle field where General Custer met his death, while purely or partially commercial in character are the Ice railway and the display of French mosaics and spun glass work. There are also such special attractions as the captive balloon, and the California ostrich farm, the latter harboring some 30 birds. In this vicinity, and at the western extremity of the plaisance are the Hungarian café and concert garden, and the grounds devoted to military encampments. The former contains a vaudeville stage, and on the roof are

given the concerts which form a popular feature of the plaisance.

WORLD'S FAIR MISCELLANY.—From the opening of the Fair until its close, the amount of revenue derived from the concessions of Midway plaisance was over \$4,000,000, while the Paris Exposition received only about one-sixth as much from all such sources. Cairo street led in popularity, the admissions exceeding 2,250,000. During the same period the Ferris wheel carried 1,500,000 passengers; into Hagenbeck's arena passed more than 2,000,000 persons; about 800,000 entered the gates of the German village; nearly as many visited Old Vienna, and more than 670,000 the Javanese village. Lady Aberdeen's exhibit of Irish industries was also a most popular feature of the plaisance, attracting during the Exposition season more than 550,000 visitors.

As to the Irish Industries association, represented in Lady Aberdeen's village, the following are some of the results accomplished during the seven or eight years of its existence, as stated in substance by the management. It has brought the cottage and home industries of Ireland into communication with a common centre, drawing public attention to these industries and to the excellence of their products, thus creating for them a reliable market. Depots for their sale have been established in Dublin, London, and other business centres, with the result that in 1892 many thousands of dollars were forwarded to the homes of Irish peasantry. Designs and instruction have been furnished free of cost, and the workers trained to business-like habits. Influential men of all political and religious creeds have united for the com-

mon purpose of bettering the condition of the peasantry, some serving on the council and others tendering their support and sympathy. Among them are Gladstone, Balfour, John Morley, Justin McCarthy, John Dillon,



ORIENTAL MUSICIAN



IRISH JAUNTING CART



GEORGIA CAYVAN IN HER GLASS DRESS

Horace Plunkett, Lord Aberdeen, Lord Londonderry, Cardinal Logue, archbishop of Armagh, and William J. Walsh, protestant archbishop of Dublin.

When the Donegal Irish village was formerly opened, its promoter, Mrs Ernest Hart, who is also president of the Donegal industrial fund, was gratified by a demonstration of the good will



THE INFANTA'S DRESS

entertained for such enterprises in the United States. A representative of Archbishop Feehan, accompanied by several Fair officials, including president Higinbotham, with many friends and spectators, passed through its ancient looking archway into the semblance of the historic ground of Ireland. As with Lady Aberdeen's village, a depot was opened in Chicago for the sale of its surplus stock, a large portion of which was sold during the progress of the Fair.

The visit of Lord-mayor Shanks, of Dublin, to be further mentioned in connection with foreign exhibits was a notable occasion not only

for Irish men and women, but for Fair pilgrims generally. Among the receptions accorded him, the one which occurred at Mrs Hart's village was the most enjoyable. In a speech the mayor referred gracefully and feelingly to the work accomplished, and Judge Moran, another speaker, alluded to the fact that Mrs Hart had expended more than \$60,000 or its equivalent from her private fortune in promoting Irish industries.

It is said that the project for the Ferris wheel was suggested to its artificer at a banquet given by the director of works to the architects and engineers of the Exposition more than a year before opening day. After commending the labors of the former, the director complained that the latter had fallen short of expectation, suggesting nothing novel or original for the Fair in the way of engineering science, such as was the Eiffel tower at the Paris Exposition. Taking to heart this rebuke to his profession, Ferris conceived and worked out his design for the wheel, presenting it with all the details to other engineers, by whom it was somewhat coldly received. Still he persisted, expending \$25,000 on plans and specifications before he obtained his concession. Later a joint stock company was organized, with a capital of \$600,000, of which more than \$250,000 was expended on the wheel, the Fair managers receiving one-half the profits, which were very considerable.

By the Libby Glass company, whose exhibits are described in the text, was manufactured for Georgia Cayvan, the actress, a gown of spun glass, in appearance resembling grenadine, but of a brilliant satin-like surface. It is described as being made in the fashion of 1830, the skirt fitted closely to the hips and the gores outlined with a braided gimp of glass. At the foot there is a puff of glass, and over it a fall of chiffon covered with a gleaming glass fringe. The bodice is deeply Vandyked from the belt toward the shoulder, and between the points are puffs of chiffon narrowing toward the belt and broadening toward the top, where a fall of the former is covered with the glass fringes which finish the low-cut neck. The huge puffed sleeves of the period are all of glass, draped in approved fashion and finished with fringes. The dress attracted the attention of the infanta Eulalia, who ordered a similar garment for herself.

The people of all nations made the season of the Fair one of

betrothals and marriages. Several American couples were married on the Ferris wheel while it was in motion. In the Java village Mimi, a boy of some ten years of age, was united to Samaon, a little maiden somewhat his senior, the ceremonies being conducted according to Mohammedan rites. From the house of the bride the wedding procession passed to the theatre, both bride and groom being borne in a palanquin at its head. An aged priest blessed them in Malay, and pronounced the simple words from the koran which made them man and wife, all the native spectators repeating a prayer; and then the formal ceremonies were over. Afterward the procession escorted the couple to the groom's cottage, prettily decorated with flags and bunting, where the marriage feast was spread and the couple received the congratulations of their friends. Presently the party returned to the theatre, where the natives performed the marriage dance, a serenade completing the programme. The ceremonies attending the marriage of Ahmed, the donkey boy, and Nabitia, the flower girl, both familiar figures in the street of Cairo, extended over a week, during which period neither the bride nor groom were allowed to see one another. Ahmed was formally congratulated, the marriage contract was signed in the presence of the priest, and there was singing by the bride beneath the window of the bridegroom, and *vice versa*, after which the young wife, surrounded by the female relatives of the groom, was taken to the home of her spouse. Inspired perhaps by these marital events, a member of the Kabyles, a warlike tribe of Algeria, endeavored to seize upon a dancer with whom he had become enamored since their departure from their native land. He failed, however, to carry her away, on account of the cries of her female companions and the intervention of a Columbian guard, the over zealous lover being escorted to the nearest police station to answer for his violation of American laws.

Under the management of F. D. Millet, master of ceremonies, several popular features were introduced, tending to bring together the motley collection of people whose headquarters were in the plaisance, and to demonstrate to the public what a wonderful gathering was here. On the 17th of June, an international parade, some 2,000 strong, marched along the avenue and through



A NATIVE OF PALESTINE

the main portions of the Exposition grounds, followed by bipeds and quadrupeds from all portions of the earth. First came a delegation of men, women, and reindeer from the Lapland village,

led by famed King Bull; then a squad of muscular amazons of the Dahomey settlement, with bare, scarred legs and suggestive weapons, singing a war song as they passed. Gorgeously attired in flowing robes of silk, long files of Chinamen were seen, bearing upon their shoulders a huge dragon, beating their gongs, and clashing their cymbals in competition with the huge drum of the Dahomeans. From the contingent of Algerians the shrill and excited cries of the dancing girls, who rode in rolling chairs, rose above the din of drum and clarionets. Then came a delegation from Cairo street, including camels and donkeys, Soudanese and Nubians, swordsmen, clowns, and merchants. Dancing-girls of the Persian palace posed in carriages, and there were troops of Bedouins and Turks in picturesque costume, South Sea islanders clad in seaweed, and representatives of the International beauty show, not to mention animals attached to Hagenbeck's arena, and employes of such concessions as the Eiffel tower, the Libbey glass-works, the Irish villages, and the Ostrich farm.

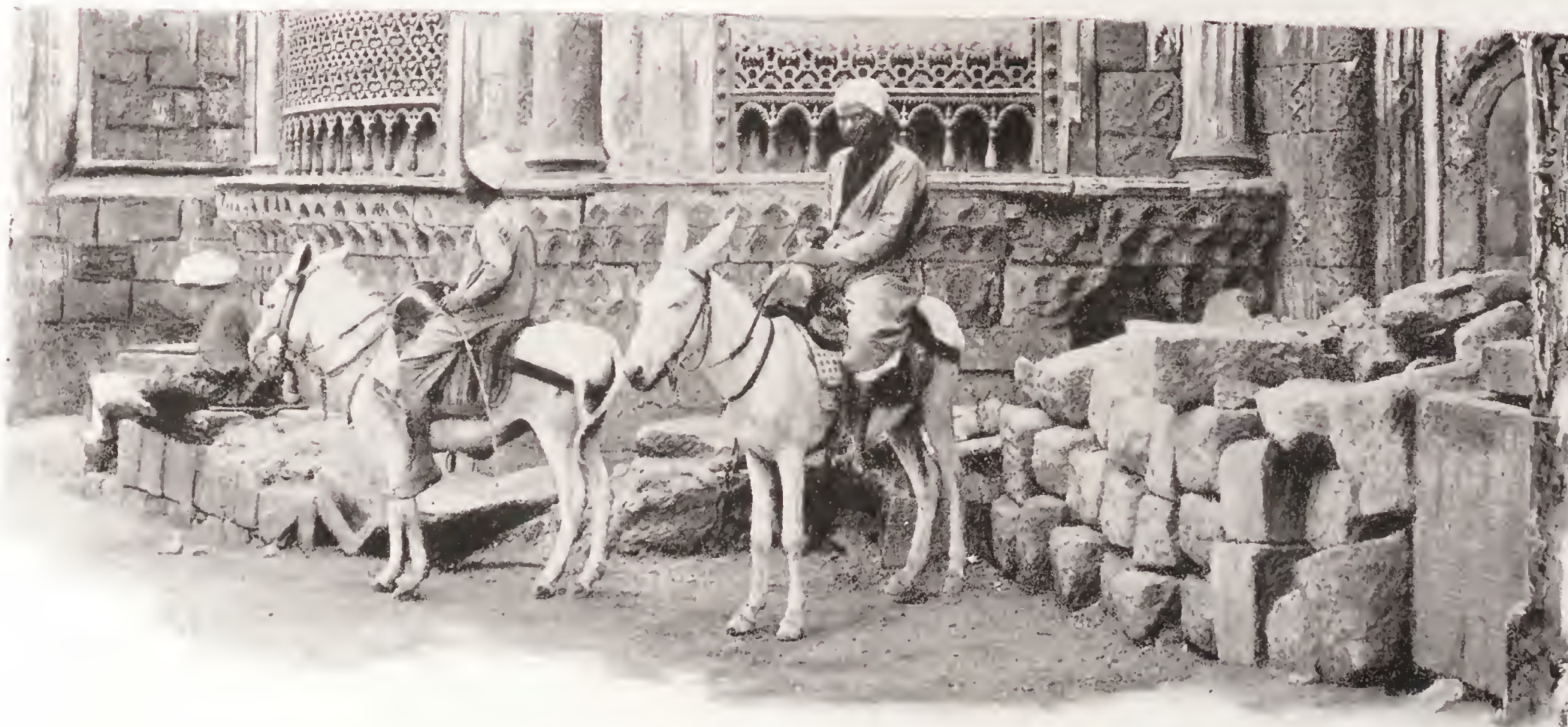
Paul du Chaillu, the famous African traveller, was a frequent visitor to the Fair, and instinctively gravitated toward the plaisance. He spent much time in the Dahomey village, and made warm friends with the Samoans and other members of the South Sea settlement. On one occasion the latter formally entertained and feasted him, roasting a pig on hot stones and furnishing chickens, ducks, fish, and other viands, with kara for drink.

Most of the orientals employed on the plaisance took home with them a considerable sum of money; the Turks from \$200 to \$300, the dancing girls at least \$500, and the donkey boys a larger amount. Of the last many had enough to purchase a camel or a number of donkeys on their return to Cairo, where they would probably start in business for themselves. Nearly all carried their funds in sovereigns or napoleons, exchanging therefor the silver which they received and hoarded until it amounted to a larger sum than they had ever seen before. They were experts on coin, it is said, and neither Turk nor Egyptian was ever known to accept a counterfeit piece, though some were deceived by counterfeit or confederate notes.



A CITIZEN OF BEYRUT

For the Arabian horse Aigme, exhibited in the Bedouin encampment, it is stated that \$12,000 was offered and refused on his arrival in New York. He is said to be the fastest Arab steed that was ever brought to the United States.





THE GERMAN BUILDING



CHAPTER THE TWENTY-FIFTH

FOREIGN EXHIBITS



At an examination held, not many years ago, at Oxford university, the question was put: "Where is the city of Chicago?" But among these British students, many of whom could read Greek and Latin at sight, and some could write in either language faultless prose and verse, there was not one who could tell the location of what was then a thriving commercial centre and is now the second city in the United States. And so it was when the project for the Columbian Exposition was published broadcast throughout Europe, even cultured men and women asking where Chicago was, while those who knew declared that such an exposition should be held in Washington, New York, Philadelphia, anywhere rather than in Chicago, which, as they said, was merely a distributing point for grain and pork. But as to this they were quickly undeceived through the representations of the commissioners, ignorance, prejudice, and indifference giving way to a wide-spread interest which in many countries ripened into enthusiasm; and not alone in Europe,

but in Canada, in Mexico, in Central and South America, in Australia, Japan, and wherever else there are commercial or other relations with the republic. Thus it was that Chicago became the seat of not only the largest but the most cosmopolitan fair that has ever been held, the total of foreign appropriations alone, apart from their exhibits, being almost as much as the entire cost of the Centennial Exposition, and more than thrice that of the London Exhibition of 1851.

Of all the European nations which have met in friendly rivalry with their cousins beyond the Atlantic, there are none that appear to better advantage than Germany, whether in the main departments of the Fair or in her national home at Jackson park. But this is as might be expected from a country in such close commercial and social intercourse with the United States, where there are at least 10,000,000 citizens of German parentage, with more than 100,000 persons migrating each year from the Fatherland. And especially in Chicago does the German element make itself felt, the number of Teutons, either immigrants or of Teutonic parentage, far exceeding the Americans in number, and forming a most desirable factor in the composition of the body politic.

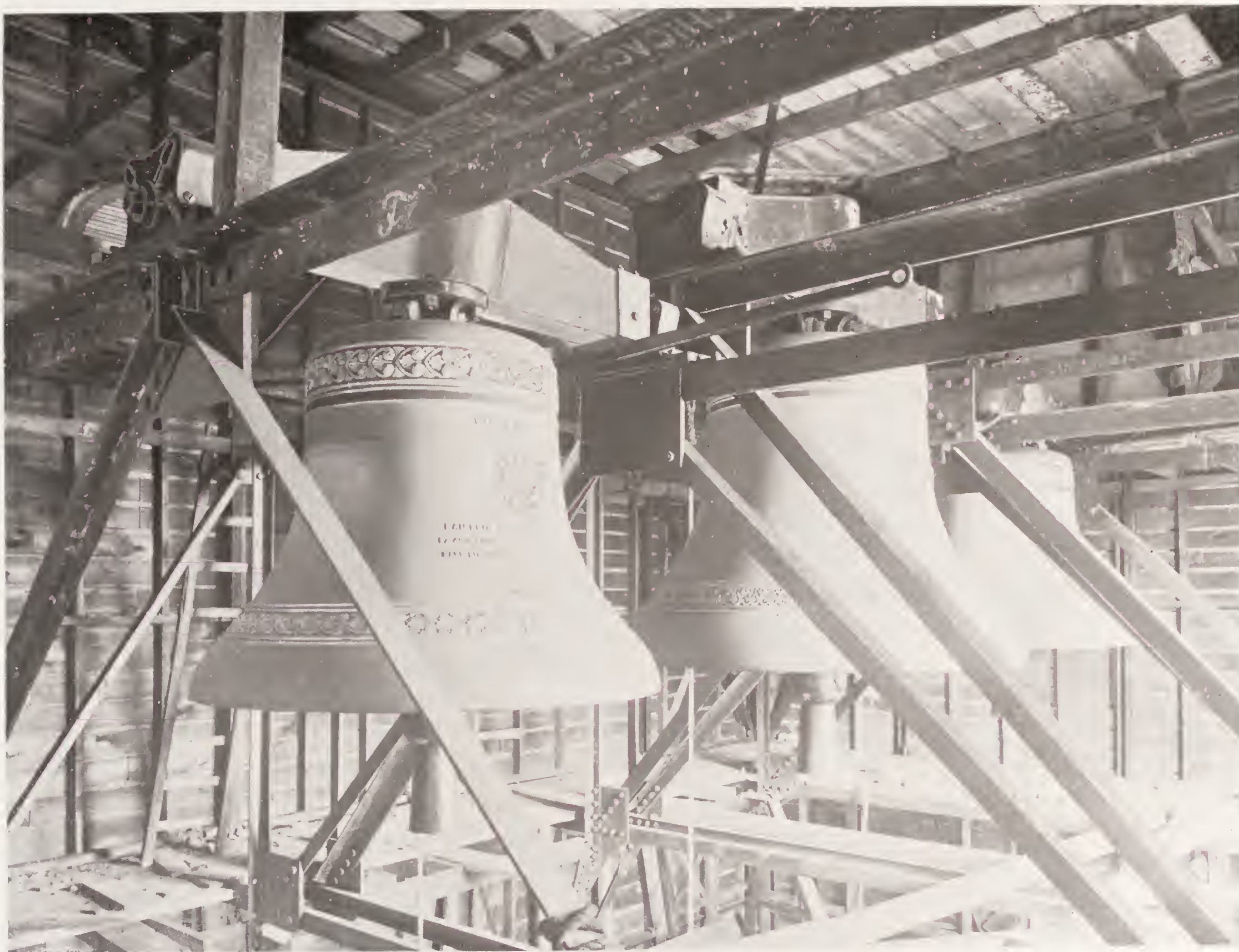
Das Deutsche haus, or the German house, one of the most ornate of the foreign buildings, occupies a prominent site in the north-



SECTIONAL VIEW OF DAS DEUTSCHE HAUS

eastern portion of the grounds, fronting on the lake, from which it is separated only by a narrow strip of shore. It is three stories in height; the first of stuccoed brick, and those above of wood and plaster, with basement of rock-faced limestone. In style it is of the sixteenth century renaissance, representing the period of transition from the Gothic. The point of architectural emphasis is on the east facade, with its gabled front and Gothic spires, above which is a tower decorated at its second stage with gilded statues and surmounted by a lantern whose apex is 180 feet above ground. The main entrance is in the form of a triple archway 48 feet in length, the windows above arranged with corresponding effect. The entire front is highly colored and with profusion of decorative scheme. First there are the coats of arms of all the 26 independent states which, under the presidency of Wilhelm II, constitute the German empire. Then there are armor-clad knights with drawn swords defending the imperial crown; above them a sun, and above all, near the summit of the gable, a huge German eagle in black.

To the right extends the main body of the building, its roofs of variegated tiling and studded here and there with dormers. On the northwest corner is a large gable with handsome turrets and rich fresco work.



THE IMPERIAL CHIME OF BELLS

On the western face is an extension which terminates in a buttressed wall with domical roof and stained glass windows. Here is the chapel containing rare specimens of ecclesiastical art, presently to be described. Finally at the southwestern angle is a tall, square tower, with turreted upper stage, a reproduction of the schloss of Aschaffenburg. In the belfry is a chime of bells belonging to the imperial family, and made for a church in the Invaliden park erected by the emperor in honor of his grandmother. The plans for the German house were prepared by Johannes Radke, a government architect attached to the imperial commission, most of the materials and decorations coming in the form of contributions from German firms.

Ascending the stairway in front of the main portal, the visitor comes to a landing which is of itself a work of art, with ceiling tastefully painted and grained, tiled floors, and on the walls, frescoes of Fame and of a cup-bearer to the king. Passing through double glass doors set in arches corresponding to those at the entrance, he enters a lobby surrounded with columns and otherwise tastefully decorated. Thence through triple archways there is access to two spacious halls extending to the northern end of the building, the outer one with



FOUNTAIN AND BASIN NORTH OF THE GERMAN BUILDING

galleries on three of its sides, and both with numberless engravings on the walls. Here are the collective exhibits of German publishers, more than 300 in number, arranged in bookcases with projecting wings, each in the form of a miniature booth. There is nothing retrospective in this display, which is intended merely to illustrate the art of book-making and the appliances of the publishing trade, with cognate industries as conducted in the Fatherland. Here are shown methods and specimens of printing, stereotyping, electrotyping, wood-engraving, etching, lithography, chromolithography, and photo-mechanical processes. Bookbinding is also represented, and there are exhibits connected with the music trade. There are cases filled with cuts from illustrated magazines, and of every periodical published in Germany are shown its headlines and typographical style.

In these exhibits expression is given to one of the leading industries of the German empire; for nowhere has the publication and sale of books assumed such enormous proportions. In the empire itself are more than 6,000 establishments distributed among 1,200 cities; in Austro-Hungary there are 800; in other European countries about 900; in America at least 130, with not a few in

Asia, Africa, and Australia. Of nearly 8,000 firms in all, about 40 per cent are engaged in the publishing of books, prints, and music, including the reproduction of rare volumes and manuscripts. The remainder consist of booksellers who place their goods on the market through an elaborate system of brokerage, with Leipzig as the centre of distribution, more than 22,000 works being thus introduced in 1891. Bookbinding is also a prominent branch, especially in Berlin and Leipzig, a single house in the latter city producing 1,000,000 bindings and covers a year, varying in price from a cent to \$5,000 apiece.

In the chapel beyond is the display of ecclesiastical art, including stained-glass windows, statuary, paintings, altars, vessels, crucifixes, vestments, draperies, and ornaments, with illuminated texts on the softly tinted walls. Within recent years the revolution in church architecture has been accompanied with a transformation in art as applied to interior decorations, both breaking loose from the fetters of classicism and reverting to Gothic forms, with traces of the earlier renaissance. In the latter department the best that has thus far been achieved is fully illustrated in this sanctuary, itself a reproduction of a chapel in some mediæval German castle.

In an adjacent chamber is a display of presents belonging to members of the royal family and other personages of note. Among them are many historical documents, with copies of treaties which have changed the political geography of Europe,

all contained in show-cases of steel, with lids of thickest glass, and guarded night and day. Of Bismarck and Von Moltke there are several things to remind us; of the former a drinking cup presented by the citizens of Frankfort, with gold and silver cases in which was tendered the freedom of many cities; of the latter, his baton and various relics and decorations.

In front of the building and on the right of the main entrance are the reception chambers and offices of the imperial commissioner, Adolph Wermuth. His private room, with portal and wainscoting carved in old oak, and ornamented bookshelves surmounted by a panel hand-carved



CHAPEL IN GERMAN BUILDING



CARVING IN WOOD



MAX RICHTER



NORTHERN FRONT OF THE FRENCH BUILDING

with historic figures, is furnished in primitive style. The carpet is of antique pattern, as are the woodwork and draperies, while between two of the windows stands a hall clock some ten feet high and designed after one of the spires of Strasburg cathedral, the dial with numerals painted on triangular pieces of ivory. There is a porcelain fireplace, colored in blue, and above the grate a tile painting of a wedding party of the olden time. The ceiling is elaborately decorated, and in the centre is depicted a sunrise scene, a contribution from a member of the Royal academy of Berlin. In a southern projection of the building, disconnected from the rest, is the exhibit of the Waldhof cellulose manufactory at Mannheim, its products consisting of the pulp of pine wood and used for the making of paper.

Germany's day, the 15th of June, the fifth anniversary of the accession of Wilhelm II, was one of the events of the Fair, the attendance far exceeding all previous records, with more than 200,000 persons admitted into the grounds, of whom at least 50,000 were Germans. The exercises were held in front of the Deutsche



EASTERN FAÇADE OF THE FRENCH BUILDING

haus, beginning with music and singing, after which Harry Rubens, in the name of the German-Americans, delivered an address of welcome to the imperial representatives. After "Die Wacht am Rhein" rendered by the maennerchor chorus, Baron von Hollenben, the German minister, responded on behalf of the government, and then the oration of the day was delivered by Carl Schurtz, whose speech was of a patriotic character, touching on the loyalty of those who, while leal to the country of their adoption, still held in honor the Fatherland. He was proud of the German display in all departments of the Exposition; for here was embodied the spirit of the nation, expressing in every branch of industry and art the highest results of which that nation was capable. Commissioner Vermuth, who followed, spoke of the commerce of Germany, as contrasted with that of the United States, predicting that the dawn of the coming century would witness a revolution in the commercial conditions of the world. The closing address was by Carter H. Harrison who appeared, as he said, somewhat at a disadvantage, having to speak against a brass band and a thunderstorm. A parade, in several divisions, with floats, tally-ho coaches, and more than 16,000 people in line was a feature of the day. Late in the afternoon there was a concert at Festival hall, and at night a pyrotechnic exhibition, in which the figures of Germania and Columbia stood side by side in tracery of fire.

The French pavilion occupies one of the choicest sites in Jackson park, east of the Art palace and close to the shore of the lake. It is of the classic order, and consists of two structures connected by a colonnade, with a garden between. Under the portico of the north front are views of Paris, and especially of its government buildings, with replicas of famous statuary in the vestibules and balconies. The interior plan differs from that of other foreign structures, most of the space being devoted to exhibition purposes, and with the quarters of the commission held in subordination to the rest.

From the vestibule the visitor passes into a chamber resembling the salon of the palace of Versailles, where, on the 6th of February, 1778, was concluded the treaty between France and the United States, this being the first recognition of the latter by a European power. Years afterward were placed in this salon all the articles presented on behalf of the republic to the Marquis de Lafayette, and these are arranged in its reproduction precisely as in the original, thus forming a graceful tribute to the nation whose cause the marquis made his own. Among them is the sword presented by congress when, in 1779, he returned to his native land to solicit aid for the struggling republic. The handle, mountings, and scabbard are of appropriate design and most elaborate workmanship; the blade, hidden during the reign of terror in the garden of Chavagniac, and there corroded with rust, being replaced with one presented by the people of Paris and forged from metal taken from the ruins of the Bastille. In this collection are several of Washington's letters, and rings containing locks of his own and Martha Washington's hair, one of them presented to Lafayette during a farewell visit to the tomb of his former comrade-in-arms. Other features are the busts of Washington and Franklin, portraits of historic characters, and the decoration of the order of Cincinnatus, also termed the "decoration of the soldier-laborer," presented by Washington to Lafayette, and established in 1783 for distribution among French and American officers who had served in the war of independence.



EDMUND BRUWAERT



LA FAYETTE CHAMBER

Across the garden is the exhibit of the city of Paris, illustrating in its entirety the municipal system of the metropolis. First is the police department, where is shown the Bertillon method of identifying criminals by means of photographs. In a large case is a complete rogues' gallery, and something more than this; for here is displayed every type of forehead, eye, nose, ear, and lip, with profile, full face, and head, all grouped for anthropological comparison. Near by is the school exhibit, with specimens of work, including those from the Prevost orphanage, and from a printing and bookbinding school where pupils are admitted at the age of twelve to serve a four years' apprenticeship. Here also are models of street cleaning machinery, while the fire department is represented in photographs, and in map form are shown the sewerage and water systems, with a section of a house supplied with sanitary apparatus. In one of the rooms is a collection of bric-a-brac from Parisian merchants, with works of decorative art and the finest of Gobelin tapestry. Of the passage-way connecting the two buildings one of the sides is open and with a series of columns rising to the roof. On the other side are depicted scenes in and around Paris with which all the world is familiar. While these are not elaborate works of art, some of them are from prominent artists, Vauthier, for instance, having a sketch of the Bois de Boulogne, and Didier of the Avenue des Champs Elysées and the Place de la Bastille.

It was to commemorate the fall of the Bastille that the 14th of July was selected for the French celebration, this being the 104th anniversary. First of all there was a luncheon or breakfast so-called, given by the consul-general to the French commissioners,

exhibitors, and other invited guests. In the afternoon a reception was held on the lawn, the consul standing near the bust of President Carnot and the statue of "Gloria Victis," a replica of Merci's group now standing in the Hotel de Ville, showing a winged figure of Victory bearing in her arms a wounded soldier with broken sword in hand. Then, by Commandant Ballincourt, M. Bourbier of the French marines was presented with the cross of the legion of honor in recognition of long and faithful service, the first man thus to be decorated on American soil. There was music by the Iowa band, and from a buffet adorned with morning glories refreshments were served by comely French damsels in Phrygian caps with tri-colored cockades. Toward dusk the assemblage dispersed after a pleasant and informal reunion, one in which there was no speech-making to mar its enjoyment.



G. R. R. COCKBURN, CANADIAN COMMISSIONER

In the quantity, if not in the quality of exhibits, Great Britain and her dependencies rank first among foreign participants, occupying a total area of 500,000 square feet, or nearly half the entire floor space of the great exhibition of 1851, the first international exposition worthy of the name. When in March, 1891, Robert Lincoln, as American minister, invited on behalf of his government the coöperation of the United Kingdom, the proposition was somewhat coldly received; for the passage of the McKinley bill still rankled in the hearts of British merchants and manufacturers. A royal commission was appointed and the task of organization accepted by the society of Arts, which had been closely connected with similar enterprises whether at home or abroad. But the entire amount appropriated was only \$125,000, and with this mensurate with the occasion; for other British colonies had appropriated from



ARTHUR RENWICK, COMMISSIONER NEW SOUTH WALES

Gradually, however, the authorities of the coming exposition and the magnified determined to bring the matter more prominently before the public; and for this purpose circulars were addressed to promising newspapers, English, Scotch, and Irish, and this was even manifested in the increased to \$300,000 by an almost unanimous vote of the Fair Great Britain was engaged especially in the Fine Arts, the gallery with those of many of the wealthiest citizens the disposal of the Art committee. It building, to serve as the quarters of the architectural features of the Fair.



SIR HENRY TRUEMAN WOOD, SECRETARY OF THE BRITISH COMMISSION

began to realize the all-embracing scope of its general design. It was then fully before the public; and for this purpose firms and personages, including all advertisements being inserted in the lead- Thus a widespread interest was aroused, house of Commons where the grant was imous vote. Hence in several departments to present a fairly creditable display, leries of the queen and the royal family, zens and corporations, being placed at was also determined to erect a separate commission and as a contribution to the



JOSEPH TASSE, CANADIAN COMMISSIONER

Victoria house, as is styled the British home in Jackson park, is a unique and substantial structure, forming three sides of a quadrangle, its open side inclosed by a raised and balustraded terrace, which almost touches the waters of the lake. Designed by Colonel Edis, architect of the commission, it is in the style of the Tudor, and especially the Elizabethan period, its upper story of half-timber construction, with projecting gables, of which many well-preserved specimens may still be seen in England. But there is also a modern aspect to the building; for on the lower story terra cotta is freely used, with brick facings and mullioned windows. Perhaps the most interesting feature is the decorative scheme and furnishings of the interior, for which nearly all the materials were contributed as loans or gifts, especially by the London firm of Johnstone Norman and company, to which, as to other establishments, the commission acknowledges its obligations.

Passing through a covered portico, the visitor enters a spacious hall, on one side of which are the library and reception room, and on the other the offices. The hall is oak-panelled, with furniture of carved oak in partial imitation of that which belonged to the Medici family, and ceiling copied from the North Wales mansion of Plas Mawr, erected about



J. J. GRINLINTON, SPECIAL COMMISSIONER FOR CEYLON

the year 1550, and better known as Queen Elizabeth's palace. On a cassone or ornamental coffer of Florentine pattern, as in the royal palace of Naples, is a panel on gilt ground, painted with figures allegorical of Columbus'



VICTORIA HOUSE

departure from Spain. At its side is a large arm-chair on which is sculptured in bas-relief "The Discovery of America," with a companion fauteuil in the style of Francois I., known as the cacqueteuse or gossip chair. There are wide old-fashioned fireplaces with huge andirons, and on either side of the grates a lion and unicorn rampant. In the alcoves over the stairway, which is ceiled as in Haddon hall, the seat of the duke of Rutland, are armored knights on pedestals, and here also is what may be termed a "grandfathers' clock," such as those which stood in the homes of "Merrie England."



THE CANADIAN HEADQUARTERS

reproduced a Dutch design of the days of William and Mary. The centre table is a fac-simile of that which stands in the dining-room of Windsor castle, and another table resembles the one fashioned for Sir Thomas Holte of Aston hall, a loyal subject of the Stuarts. There is a King Charles chair of ebony, with a Knole chair such as stood in the Kentish residence of the earls of Dorset, and one from Linlithgow palace, belonging to the time of Mary, queen of Scots. In the ingle-nook is a terra cotta fireplace, on the back of which are cast the arms of Great Britain. In a painting by Sargent is depicted the "Jubilee Garden Party at Buckingham Palace," wherein are 400 figures. The ceiling is copied from the banquet-chamber at Crewe hall, one of the finest specimens of Elizabethan architecture.

The waiting-room is ceiled as in Campden house, the residence of the duke of Argyll, and with simpler treatment as to furnishings, except for the antique vases and the embossed leather on the walls, the latter identical in pattern with that which is seen in the ball-room of Sandringham hall, the county seat of the prince of Wales. On the floors of all the rooms are Wilton rugs woven in oriental designs, while the draperies and fabrics are the most finished products of the looms of England and France. On the upper story is the boardroom of the commissioners, furnished in old oak, with seats and lounges such as are used in the Carlton and Reform clubs. Especially handsome is the office of the commissioner, Sir Henry Wood, with low, broad windows overlooking the lake, and tastefully decorated walls hung with the choicest works of art. The veranda is lit by old-fashioned English lamps, the building itself being lighted by electricity, the globes concealed by the strap-work of Elizabethan chandeliers.

The house was opened to the public on the queen's birthday, the 24th of May, but without exercises, except that in the Canadian building there was brief informal speech-making, with singing of the national anthem, followed at night by a banquet given at a Chicago hotel under the auspices of the commissioners. British Empire day fell on the 19th of August, the attendance exceeding 213,000, the largest up to that date except for the 4th of July. At the appointed hour, escorted by the West Point cadets, the detachments selected for the military tournament from the choicest regiments of the British

The library is finished and equipped entirely in oak, with ceiling ribbed in geometric forms, to which book-cases extend from the floor. As to the furniture, each piece was designed from the antique, so far at least as it could be adapted to modern requirements. So with the reception room, in whose carved and inlaid furniture are largely represented the manors of mediæval times, with patterns borrowed from the Louvre and the South Kensington museum; but all with a certain affinity which gives to the collection a just adaptation of parts. A cabinet of ebony and boxwood resembles one made for Archbishop Sharpe in 1621. A Scotch clothes-press belongs to the time of James I, and in a walnut cabinet with capriole legs is



W. D. DIMOCK

army, among them "the far-famed Black Watch," formed in line in front of Victoria house. Then came "the trooping of the colors," after which soldiery and civilians adjourned to Festival hall, where, as resident consul and chairman of ceremonies, Colonel Hayes-Sadler delivered the opening address, briefly and with becoming dignity. After "God Save the Queen," rendered by the Columbian chorus, he proposed the name of the president of the United States, the cheers being given with a will, and the mayor of Chicago responding on behalf of his countrymen. As secretary of the royal commission, Sir Henry Trueman Wood discoursed with telling effect on the status and future of the dominion. Other speeches were from the commissioners for Canada, India, Ceylon, Trinidad, and British Guiana, all of which were represented at the Fair. Later there was a concert in the court of honor, followed by the last performance of the tournament, the members of which set forth on the morrow for Toronto. At night there was the usual display of fireworks, and meanwhile a civic and military parade was held in the city, massing on the lake front and after a circuitous route disbanding on Michigan avenue.

Scotchmen held festivity for an entire week during the term of the Fair, the 4th of August being devoted to exercises in the reception room of the New York building and later in Festival hall, under the auspices of the Scottish directory.

These were brief and of informal character, the Scottish choral union being present at the second meeting, where national airs were played on bagpipes, with dancing of the Highland fling. The Welsh and Irish had also their special days, the former on the 8th and the latter on the 30th of September. In a pouring rain the Irish parade assembled on the Midway plaisance, only 2,000 strong, instead of the 30,000 that had been expected. Nevertheless it was an imposing procession, with bands galore and several military companies, conspicuous among which were the old Hibernian rifles. There were the Foresters, the ancient order of Hibernians, the Gaelic athletic associations,



NEW SOUTH WALES

temperance and church societies, civic and literary organizations, with invited guests in carriages and tally-ho coaches. Everything and everybody was arrayed in green; the women with green dresses and hats, the men with green cravats and badges, and the horses with green plumes; while over the Electricity building floated the green flag of Erin, and even the lake assumed for the occasion a deeper hue of emerald.

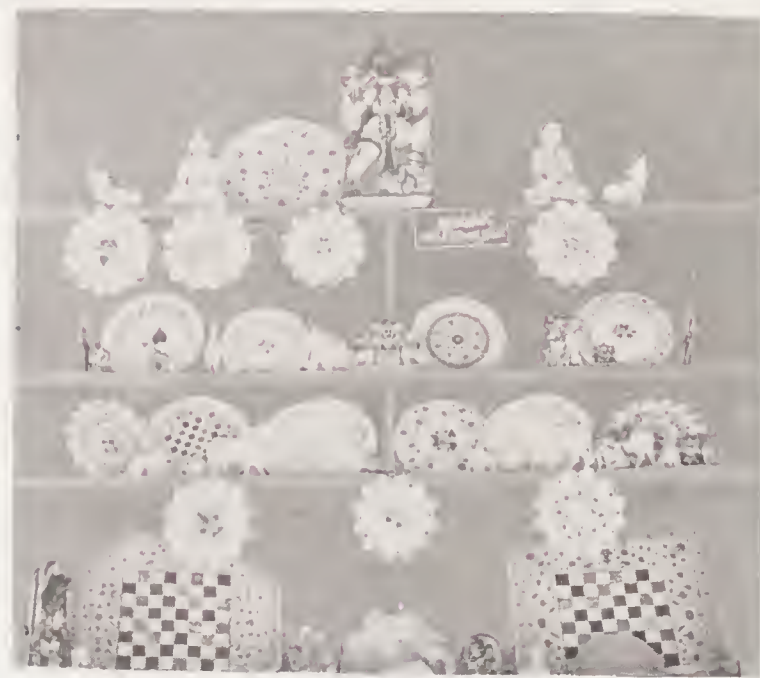
The exercises were held in Festival hall, where Archbishop Feehan, as chairman of the day, delivered the opening speech. After an eloquent tribute to the artificers of the Fair, in honor of which they were met together, he continued in part as follows: "But the Irish-American people assemble for another motive, and that is to revive for to-day, and I hope for the future, the traditions as well as the aspirations of one of the oldest races of the world. You represent a most ancient people; for your forefathers came from Phœnicia 3,000 years ago, and founded a nation at the time when Moses was leading the Israelites from Egypt, and when Cadmus was giving letters to the world. Even at that early period the Irish were a people with a written law and of advanced civilization. And to-day, toward the close of the nineteenth century, the Irish-American people recall those grand progenitors and keep alive their traditions." Then spoke Archbishop Hennessy of Dubuque, followed by Edward Blake, who as a representative of the Irish party in the Commons, chose for his theme "Home Rule," and in conclusion read a letter from Gladstone, in which were the following words: "I learn with great pleasure that there is to be an Irish day during the World's Fair. There could not be a more interesting, nor except on the day of the final victory, a more encouraging occasion." Among other speakers



EAST INDIA TEMPLE

were Arthur O'Connor, James Shanks, lord-mayor of Dublin, and Father Ring, who read a dispatch from the primate of Ireland. There was music, with singing of national airs and ballads, a feature in which was the rendition in harp solo of ancient Gaelic melodies by a daughter of A. M. Sullivan, the Irish orator. Later a reception at Blarney castle concluded the celebration.

On the plaza in front of Victoria house, and almost opposite the Canadian building, is a group of statuary in terra-cotta, a replica of the American pier piece on the pedestal of the Albert memorial column at Kensington, erected by order of the queen in honor of the prince-consort and of the great exhibition of 1851. The figures are of heroic size, with America in the centre in the form of a shapely Indian maiden mounted on a buffalo, in Indian costume and with figured head-dress; in her right hand a stone-headed lance, and in her left a shield emblazoned with national emblems. The United States is represented by an eagle with outstretched wings; Canada by a beaver and by a young girl robed in furs; Brazil by the Southern Cross; Mexico by a male figure, and South America by a half-breed Indian with bronco and sombrero. It is in the main an excellent piece of workmanship, though somewhat heavy in tone and bulk, weighing 25 tons and costing \$25,000. By Henry Doulton, proprietor of the Doulton pottery works at Lambeth, where it was fashioned, the group was presented to the city of Chicago, "as a connecting link between the first international exposition and the last and crowning one."



CARVINGS AND MOSAIC WORK, INDIA BUILDING



CARVINGS, INDIA BUILDING



CEYLONESE PAVILION

Canada is well represented, as we have seen, in the main divisions of the Fair, much more so indeed in some departments than the mother country, in relation to industrial conditions. That the dominion would appear to good advantage in her agricultural and horticultural, her fisheries and mining exhibits, was expected of this enterprising and ambitious commonwealth; but in other branches also her exhibits were of excellent



EXHIBIT OF SWEDISH IRON WORK

quality. In the annex of the Transportation building, for instance, the vestibuled train of the Canadian Pacific was a feature of the display, while in the building itself was a choice assortment of carriages, buggies, wagons, boats, and railroad and other supplies. In the palace of Mechanic Arts her collections were somewhat of a surprise; but perhaps the greatest surprise was in the hall of Manufactures and Liberal Arts. While here was no large array of costly luxuries, there was a comprehensive and varied assortment of staple lines and standard grades, the groups of textile fabrics and especially of cotton goods attracting general attention. So with the educational groups; Ontario, Quebec, and other provinces fully illustrating their thorough and practical systems of instruction, from the kindergarten to the college and university.

The Canadian pavilion, the plans for which were designed by the department of public works at Ottawa, is in the form of a quadrangle, surrounded with wide verandas supported by Tuscan columns, with semi-circular projection on the front and surmounted by a tower with look-out, the view from which is one of the finest in Jackson park. There is little in the way of exhibits, except for the structure itself, its apartments finished in polished native woods representing the various provinces. Passing through the main portal, the visitor finds in the entrance hall a post-office, telephone office, and intelligence office, where registers afford information as to hotel and other accommodation, together with the whereabouts of friends. In the reception room adjoining, its walls and pillars festooned with flags, are files of Canadian newspapers from every portion of the dominion, and near at hand are the quarters of the national commission, of which J. S. Larke is chief executive officer, while across the corridor are those of the commissioners for the provinces.

At the top of a spacious stairway, also constructed of native woods, is a corridor adorned with photographic views of Canadian scenery and mounted specimens of Canadian birds. At either end are exits to the balconies which encircle the pavilion, and on the right of the staircase, two other offices for the national commissioners, Senator Tasse and G. R. R. Cockburn. Across the corridor is a dining-room, where many have been entertained with the hospitality characteristic of the dominion. Adjoining is a ladies' parlor, and elsewhere are the apartments of C. F. Law and Senator Perley, commissioners for British Columbia and the Northwest territories, with that of W. D. Dimock, secretary of the Canadian commission, who for many years has been engaged in similar service in connection with international and local exhibitions. Finally there is the sanctum of the press, and on the floor above are the tower and smoking rooms far above ground. No plaster is used in any part of the interior, the walls and ceilings all being finished in native woods handsomely polished, as I have said, and showing the native grain—oak, pine, chestnut, walnut, cherry, maple, birch, ash, spruce, cedar, and butternut.

Over a bold dental cornice is an open balustrade, and the roof is low pitched and partially concealed by a paraquet wall. Around the pavilion is a plat of ground, green turfed, dotted with Canadian shrubbery, and divided by serpentine walks and roadways.

The 1st of July, the 26th anniversary of the confederation, was selected as Dominion day, a day held in no less honor by its citizens than is the 4th of July by those of the United States. The celebration began with an informal reception at the pavilion, followed by a military and civic parade and by exercises at Festival hall.



SWEDISH GLASS-WARE



SWEDISH BUILDING

Among the audience were not only thousands of Canadians and former subjects of the queen, but there were also many thousands of Americans; so that in his opening address Commissioner Cockburn observed: "If ever I harbored a doubt that Americans were not true friends to Canada, this assemblage would forever put such a feeling at rest." Senator Tasse of Quebec spoke in French, the applause which accentuated his remarks showing that the French-Canadians were here in force. The mayor delivered a brief dissertation, pronouncing the Canadians "a very nice class of people, whose interests were parallel with those of the union, and whose government lay in parallel lines," predicting also that the time was not far distant when "one flag would float over the country from the far south to the farthest north." To this Commissioner Larke responded by reminding the mayor that parallel lines never meet. But all was said in amicable mood; for between the dominion and the union, as between the union and the united kingdom, the breach, if such there be, is more in fancy than in fact.

Adjacent to the Canadian pavilion is Australia house, or as it should rather be termed, the home of New South Wales; for in the structure and nearly all that it contains is represented only this, the oldest of the



PARLOR, SWEDISH BUILDING

Australias. While serving among other purposes as the headquarters of the commissioners, it is also an exhibition building, especially as to the fine arts, from which department, as we have seen, the colony was almost excluded, not for lack of merit but through misapprehension. Of sculpture there are several pieces, two of them portrait busts in plaster and others carved in native marble and freestone. Of oil paintings there is a large collection, executed by members of the Art society in Sydney. They embrace a great variety of subjects, from portraits of premiers and primates to the hunting of wild ducks; and it is worthy of note that, with rare exceptions, they deal with local themes and personages. Landscapes, with sketches and genre paintings of Australian life are the favorite subjects, some of them finished canvases and nearly all above amateur rank. In water colors there are more than 100 works from the same society, most of them by Mrs Ellis Rowan of Victoria, representing the flora of Australia, all studies from nature, and combining with richness and delicacy of coloring, boldness of execution and skill in technique.

The building itself is at least on a par with others of its class, 60 feet square, with a spacious portico in front, the roof of which is supported by Doric columns, with pilasters of the same order at each of the corners. The frieze and balustrade extend around the entire edifice; above all the openings are moulded

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Harvard University. Busch-Reisinger
Museum of Germanic Culture.

Concepts of the Bauhaus: the Busch-
Reisinger Museum Collection. Introd.,
exhibition catalogue, and handlist of
the Bauhaus research collection, by
John David Farmer and Geraldine Weiss.
Introductory essays by Charles L. Kuhn
[and others. Cambridge? 1971]

136 p. : ill. ; 22 x 26 cm.

An exhibition held at the Busch-
Reisinger Museum, Apr. 30-Sept. 3,
1971.

1. Art, Modern--20th century--
Exhibitions. 2. Bauhaus. I. Farmer,
John David, ed. II. Weiss, Geraldine,
ed. III. Title

